

A.P.R

THE AUSTRALASIAN PHOTO-REVIEW

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YEAR NINETEEN FIFTY-THREE



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J. R. ADAMSON

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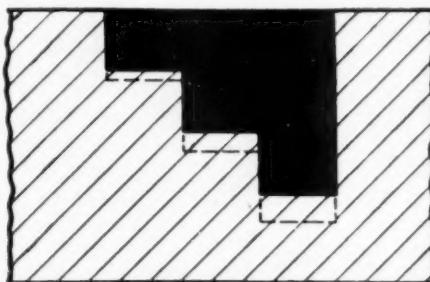
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WHAT DEVELOPMENT DOES—Continued from November, 1952

Diagram 3.



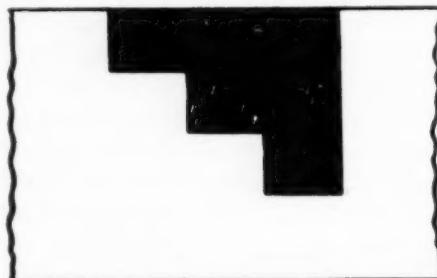
NORMALLY DEVELOPED

Diagram 2 illustrates this point. Not only does this silver deposit or density build up as development is continued, but also the contrast or the density difference between highlights and shadows increases. This growth of contrast is indicated in Diagrams 2 and 3 by the increase in the "steepness" or slope of the steps.

Depending on the developer used, the point is reached, more or less quickly, where further development would no longer improve the quality of the image. If development is carried too far, fog tends to veil or cut down the detail in the shadows, and the contrast becomes too high. It is for this reason that we do not attempt to use *all* of the latent image, and this determines the time of development which is recommended with each Kodak formula, and also with each type of Kodak prepared developer such as Versatol, Microdol or Universal M-Q.

Diagram 3 represents material normally developed but not "fixed." The unexposed, and therefore undeveloped, parts of the image are shaded, but the exposed and developed portions are solid black. In Fig. 3 the unexposed and undeveloped parts of the image are merely outlined, but the developed grains are solid black.

Diagram 4.



FIXED OUT

The Importance of Temperature Control

Not only is the time for normal development specified with each formula, but also the temperature at which it should be used. This temperature recommendation should be followed very closely. Developing is a chemical reaction, and temperature affects all chemical reactions. As the temperature rises the speed of the reaction increases. Therefore all processing solutions recommended by the Kodak company (with the exception of certain tropical developer formulae) are designed for use at 68°F. for both negative materials and papers.

When the temperature goes above 68°F. the reaction is too fast, and is difficult to control. Another effect of high temperature is that it causes abnormal swelling of the gelatin. The alkali in the developer tends to swell and soften the gelatin a certain amount, and if the temperature rise is too great the combined effect of heat and alkali is liable to make the gelatin tender and easily damaged. In extreme cases it may swell the emulsion so much that it will loosen from the support or wrinkle up in what is called "reticulation." Reticulation is due to local strains in the gelatin. Sudden changes in the temperature of solutions, or transferring a film from a warm developing bath to a cold fixing bath produces this effect.

When the developer temperature is too low (much below 60°) the reaction is too slow, and the time recommended for the proper temperature results in under-development. The most satisfactory temperature, which gives a normal rate of development and does not cause undue swelling of the gelatin, is 68 F.

The Energy of a Developer—"Reduction Potential"

Different reducing agents behave differently as developers. We cannot use Elon in the place of hydroquinone and get the same effect. An image developed with Elon comes up very quickly and gains density slowly, while the hydroquinone image comes up very slowly, but gains density steadily and rapidly. A very little change in the temperature affects hydroquinone greatly and affects Elon very little, and in the same way a small quantity of sodium or potassium bromide affects hydroquinone but does not affect Elon nearly so much. These differences in the developing agents depend upon the chemical nature of the substances themselves, and the particular property to which these differences are due is called the "reduction potential" of the developer.

The reduction potential alone does not determine the speed with which the developer develops the image, because this depends chiefly upon the rate at which the developer diffuses into the film and on the

quantity of developing agent and other substances in the developer. A high reduction potential enables a developer to continue to develop more nearly at a normal rate under adverse circumstances, such as at a low temperature or in the presence of bromide. The reduction potential of a developer, in fact, may be compared to the horse-power of an automobile which for other reasons than the power of its engine is limited in speed. If we have two automobiles and they are confined to a maximum speed of twenty miles an hour, on level roads the one with the more powerful engine may be no faster than that with the weaker engine, but in a high wind or on a more hilly road the more powerful engine will allow the automobile to keep its speed, while the machine with the weaker engine will be forced to go more slowly. We could, indeed, measure the horse-power of an automobile by the maximum grade which it could climb at a uniform speed of 20 miles an hour.

In development, the analogy to the hill is the addition of bromide to the developer, since the addition of bromide greatly retards development, and it is found that the higher the reduction potential of a developer, the more bromide required to produce a given effect.

If we measure the power of developing agents in this way, making sure that we use them in solutions having equal concentrations of the same alkali (sodium carbonate), we can determine the relative values of their reduction potentials. Some of the developing agents supplied by the Kodak company stand in the following order in regard to reduction potential:

Elon (Highest)

Pyro.

Hydroquinone (Lowest).

Hydroquinone is rarely used alone (except in the presence of strong alkalis), but is usually used in combination with Elon.

Developers with a high reduction potential, such as Elon, make the image flash up all over at once, because they start development very quickly even in the lesser exposed portions of the emulsion, while developers of low reduction potential, like hydroquinone, bring up the highlights of the image first and the shadows do not fully appear until the highlights are partially developed.

As stated before, most developing agents cannot develop at all when used by themselves. With the exception of diaminophenol (Amidol), developing agents, in order to do their work, must be in an alkaline solution, and their energy depends upon the amount of alkali present. The developers of higher reduction potential (measured with equal concentration of alkali), which bring up the image very quickly, require less alkali than those of lower reduction potential, in order to give satis-

factory development. For instance, hydroquinone is often used with caustic alkalis, while the other developing agents are usually used with weaker alkalis, such as sodium carbonate, Kodalk, or borax.

The quantity of alkali governs the energy of a developer, and if too much alkali is present, the developer will tend to produce chemical fog, while if too little alkali is present it will be slow in its action.

When using Kodalk as the alkali, the energy of the developer may be varied by using more or less Kodalk. Such variation is not recommended with developers employing carbonate in normal use, because small changes in carbonate content produce relatively large changes in developer activity.

Prepared Developers

This data sheet relates only to the basic constituents of a photographic developer. It will be understood that the progress of recent research has determined the advisability of including several other elements in developer formulae. As these minor elements are either not readily available or are difficult to measure or mix, a number of specially prepared developers have been produced and marketed.

*Issued by LECTURE SERVICE DIVISION
KODAK (AUSTRALASIA) PTY. LTD.*

The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

PHOTOGRAPHIC SOCIETY OF N.S.W.

Thanks are due to the members of the Camera Club of Sydney for their fine collection of prints loaned to the Society on Feb. 10. The competition on Feb. 17 was "Portraiture" and the judge was Mr. A. W. W. Gale, A.R.P.S. The results were: Advanced, A. R. Eade; Intermediate, C. Clarke; Beginners, H. Tolhurst. On Feb. 24, Mr. R. G. Cox very ably gave a practical demonstration on *Carbon Printing*.

Print Discussion Night on Mch. 3 was a very instructive evening, and it is to be hoped that the enthusiasm for this discussion will be maintained. The Easter outing will be a camp at Jamberoo on Apl. 3 to Apl. 6. D.M.

N.S.W. PHOTOGRAPHIC COUNCIL

Dr. A. E. F. Chaffer, A.P.S.A., was the chairman of the special meeting held on Mch. 5 to discuss the formation of a Photographic Council. It was decided on a motion by Mr. A. R. Eade that the name of the Council be the *New South Wales Photographic Council*. Representatives from fourteen clubs were present, and from these a committee was appointed to draft the aims and objects of the Council. The committee will place its report before a meeting of the Council on a date which will be announced later. D.M.

THE P.W.D. PHOTOGRAPHIC SOCIETY

At its meeting on Mch. 4, the Society had the very unique experience of witnessing a lecture demonstration on the Flexichrome Process. Mr. Barry Townsend, of Kodak Ltd., gave this demonstration without a hitch. The Society is proud of the fact that it is the first amateur society in N.S.W. to witness this process. Although rather intricate, the Flexichrome Process is a particularly interesting colour technique. The day is probably not far away when the Society will be staging Flexichrome competitions.

On this occasion there was a very good attendance of members, together with many visitors and friends of the Society. Mr. Townsend, in addition to giving the lecture, acted as adjudicator for the monthly pictorial competition. This month was a double-bill, the subjects being *Birds and Animals* and *Architecture*. In commentary afterwards, Mr. Townsend congratulated the Society on the improvement shown in the quality of the prints exhibited. He said that it was pleasing to see such enthusiasm in the members. Congratulations to R. Turner who earned first place in the above competitions.

A final word to any member of the State Public Service—please remember that there is room for you in the Society, as the Public Works Department has opened the Photographic Society to all State Departments. Mr. Ron Buckingham, Secretary, Tel. B056 (Ext. 2884), will be glad to hear from you.

V.J.K.

CAMERA CLUB OF SYDNEY

On Feb. 10 the club held its monthly print competition "Pattern and Texture." An excellent display of prints was shown and the decisions by the club's judges were:

A Grade: 1, B. Gibbons; 2, S. H. Loft; 3, M. Wright; HC, K. Hastings. *B Grade*: 1, J. Hayes; 2, I. Brown; 3 (equal), K. Dietrich and G. Vincent.

The prints were discussed and criticised by both judges and members of the club. This method of criticism gives members an opportunity to point out their own ideas on how improvements could be made to a print if it is found necessary.

On Feb. 24 a lecture and demonstration on *Print Finishing and Mounting* was given by club member Mr. M. Wright. The meeting was concluded by the showing of fifty prints of the work of the late Dr. Julian Smith.

On Mch. 1 a club outing was held to Palm Beach, and members were well rewarded by an abundance of good photographs.

L.F.

WAVERLEY CAMERA GROUP

A special meeting called for Feb. 4 was preceded by an impromptu screening of colour slides. Through the generosity of a member, Mr. A. Rosen, permanent quarters were made available to the club. Meetings had previously been held in members' homes.

On Feb. 24 L. G. Clark gave a talk on the relative merits of different types of cameras. He was of the opinion that the best quality results are easier to achieve with the larger cameras. Since many members are 35mm. fans, discussion was quite animated.

A successful outing was held at Bundeena on Mch. 8.

Meetings are now held on the 2nd and 4th Tuesdays of the month at 142 Glenayr Avenue, Bondi (near Curlewis Street).

L.G.C.

NORTHERN SUBURBS (SYDNEY) C.C.

The winners of the Open competition on Feb. 11 were: *A Grade*, T. Wilson; *B Grade*, A. K. Dietrich; *C Grade*, F. Krell. The panel of three judges, Messrs. T. Wilson, H. Tolhurst and D. Michel gave an interesting commentary on many of the prints.

The co-adjudicators on Feb. 25 were T. Wilson and H. Tolhurst, and the subject was "Developing, Printing and Enlarging." The competition for April is an *Open Subject*.

D.M.

THE MANLY CAMERA CLUB

Mr. J. L. Phillips, of the Photographic Society of N.S.W., gave his exhibition "One-Man-Show" on Feb. 5. This consisted of a collection of beautiful prints and the author gave a brief commentary on each exhibit, explaining the reason for taking the picture and the technique involved. Added interest was given them when the author related the comments they received when previously exhibited. This proved both useful and interesting.

On the evening of Feb. 19 our set competition *Pattern and Texture* was held, the judge being Mr. J. Mortley of Kodak Ltd. After explaining to members in some detail the many and varied forms of pattern and texture subjects Mr. Mortley gave a painstaking commentary on each print. His awards were: *A Grade*—1, Mrs. M. Wheatstone, 9; 2 and 3, J. B. Jude, 8 and 7. *B Grade*—1 and 2, L. Hope-Caten, 8 and 7; 3, Mrs. N. E. Harrison, 6. F.B.S.



**THE AUSTRALASIAN
PHOTO-REVIEW**

EDITOR: KEAST BURKE, A.R.P.S., A.P.S.A.

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Dr. Mees, Guest of Honour

One of the most significant features of our modern civilization is the application of science to the technology of industry. During the 18th and 19th centuries, the world of industrial technology made progress by its classical methods of invention and of trial and error, while science developed almost entirely in the universities and without any direct reference to its industrial application, so that at the beginning of the 20th century industry and academic science were in two separate spheres, with a great gap between them. In the first decades of the 20th century, however, industry began to establish scientific laboratories—these were at first laboratories primarily for control and for testing, but before long they began to take on research functions, to endeavour to modify the manufacturing processes and to develop new and improved products.

The development of laboratories in direct contact with industry was most marked in the secondary industries and especially in those which owed their existence to scientific developments—the chemical industry, for instance, naturally used its laboratories to find new methods of making chemicals and also to find new chemicals which had not previously been available on the market but for which a demand might reasonably be expected. The first great industrial laboratories in fact, were those of the German dye industry. The electrical industries, quite new and arising from scientific discovery, very soon established controlling laboratories, and in 1901 the General Electric laboratory in Schenectady, New York, organised a laboratory for strictly scientific research which resulted in great improvements in the design of electric lamps, so that the whole system of electric lighting made rapid and unprecedented progress.

The primary industries, on the other hand, were content for many years to rely on their traditional methods, and even today there is far more scientific research done in connection with such an industry as the rubber industry, or even the production of radio transmitters and receivers, than in such a vast and important primary industry as the growing of

Dr. Mees spoke as Guest of Honour on the evening of February 14th on the Australian Broadcasting Commission's national network.

wool. The application of science to industry has in the last fifty years produced a complete revolution in our ways of life; new materials such as plastics, even new metals, such as aluminium, and now titanium, have greatly affected our industrial possibilities. Transportation through the aeroplane, which has become such an important factor in our lives, is largely due to the application of science to industrial technology. In Australia, as in Great Britain, much of the industrial research is under the control and is stimulated by, and, to some extent, financed by Government Departments. In the United States, with its individualistic traditions, industries support their own laboratories and eagerly compete with each other in applying the results they obtain.

In 1912, Mr. George Eastman, the founder of the Eastman Kodak Company, in Rochester, New York, invited me to go to Rochester from England, where I lived, and there to establish a research laboratory dealing primarily with the scientific basis of photography, of which the work could be applied to the industry. We started with a quite small laboratory with a total staff of about 20. As time went on many developments were made; in 1923, for instance, a new method of making home movies on narrow width film was introduced, and this has since spread throughout the world and is used for many purposes not only for the amateur photography, for which it was originally introduced, but for medicine, teaching, and many forms of commercial photography. The Rochester Laboratory worked very actively on the improvement of colour sensitivity in photographic materials, and from its work came the modern types of panchromatic films which are of importance not only in amateur photography but in many commercial and industrial applications. Moreover, the laboratory worked on manufacturing methods, and it was able to support the work of the engineers in improving manufacture to such an extent that in

spite of the great increase in wages, which has occurred in all countries during the last 40 years, the price increase in photographic goods is very much less than the inflation which has occurred in most other manufactured products and in the primary products produced on the land. This decrease in the relative cost of photographic goods as compared with wages and the cost of living has encouraged a widespread use of photography, which is growing at an ever-increasing rate. The public are able to buy for a small figure an effective camera and to keep records of the family, of holidays, of travel, which they value through their lives. It is no small matter that today as a man grows older he can look at motion pictures that he took years before, recalling to him his family life and, not infrequently, those who are gone.

Recently the value of photography has been enhanced by new processes which make it possible to obtain pictures in natural colours. This was first available in 1935, for the taking of home movies and today almost all motion pictures taken by amateurs are in colour. The use of colour for still pictures has recently shown a remarkable development, a process has been evolved for making small transparencies which are viewed by means of projection on a screen, and this has caught the public fancy to an extraordinary effect, so that in the United States last year more than 100,000,000 of these little colour transparencies were taken.

In industrial photography the use of similar processes employing multiple-coated colour films has greatly changed the preparation of colour pictures for advertising and illustration, and today magazines and advertisers are equally interested in the reproduction of these colour pictures, which are so easily available.

Another field in which photography is growing very rapidly is that of documentary and industrial photography. More and more records are being photographed in reduced form on film for safety and for reduction of bulk. Bank cheques are photographed as they are entered by the bank, and thus any question as to the existence and wording of the cheque can be resolved by reference to the photograph. Documents of all kinds are photographed in business offices, letters copied for circulation and copies are made from books for transfer to scholars in distant

places. This whole field of photography is one which scarcely existed 25 years ago and is now in process of rapid expansion.

A matter of great interest to the general public is the growth of radiography, that is of photography by means of the X-rays. As soon as X-rays were discovered in 1895 it was realised that they would be of value for studying the bone structure of the human body and for detecting fractures and the position of the fractured part, but modern radiography deals with far more than the bone structure; all kinds of pathological conditions can be visualised by means of the X-rays. One of the most important uses of radiography is for the detection of tuberculosis, which, if diagnosed in its early stages, will generally yield to treatment. Opaque materials can be used to outline the condition of body openings, thus barium sulphate will show the form of the intestinal tract and other substances can outline the gall bladder or kidneys. The glass plates used in early radiography have now been displaced by films coated on both sides with a photographic emulsion containing a high concentration of silver compound, and by the use of intensifying screens and high-speed films short exposures are available and good definition is obtained. Without the radiographer the work of the medical profession would be far more difficult and far more hazardous.

When the general public talks about "the pictures," what is meant is not usually the little pictures we put in our albums or the enlargements we hang on our walls; we mean the pictures in the cinema, where we see plays and life itself projected upon the screen. During the last 40 years the quality of the pictures has improved enormously. The old days when the pictures were sometimes known as "the flickers" are gone for ever. Grainless and smooth, perfect in their production, the modern pictures represent a great advance over the earlier forms of the art, and this is to no small extent due to improvements in the photographic film materials used for making motion pictures. The negative films are panchromatic, that is, sensitive to all colours; they are extremely sensitive; actors are no longer exposed to intolerably bright lights; the photographic quality, thanks to the skilled lighting of the photography director, is superb. It is a real lesson in photographic art to study the effects

[Concluded on page 212]

Can You Take It?

Our Editor has asked me to have a personal chat, as it were, with the many young pictorial workers who are coming forward today in this the current phase on the pictorial movement. It is not my intention to teach you how to take or to produce photographs—this is a matter of photographic technique. It is for much the same purpose that an art student attends his art class, *i.e.*, to learn the technique of pencil and brush. It is what should accompany technique with which we are concerned in this short article.

If you are gifted with artistic values and conception, the work of welding technique and practice is an easier proposition than if you are a worker who has to learn the principles of art along with the practice of technique, which has the habit of becoming more important in photography these days. Indeed, many workers become more and more concerned with and attach growing importance to technique, and in the end it can easily become the chief concern in one's work to the neglect of the study of the art. Remember that a child can take a photograph; so can the scientist, the businessman, the artist—their results would be interesting in comparison. It could be possible that the child's snapshot could be the best photograph if the subject and setting were by good fortune 'just right' at the moment of 'pressing the button.' In other words, the element of luck does exist in the making of striking photographs. But it is far more difficult to produce a real picture with your camera if one is not conversant with some knowledge of the principles of art. For this reason one must become art-minded and this can be achieved by study and by observation—facts which are far more important than mere technique in which one must follow accepted instructions based on universal practice the world over.

The camera, lens, films and papers remain in much the same relation as the pencil, brush and papers as used by the artist. But (using a capital 'B') the ultimate use of such materials depends upon the artistic capabilities of the person concerned if a successful picture is the desired result. The more capable the

By **HAROLD CAZNEAUX**

HON. F.R.P.S.

artist in both instinct and conception, especially if he be gifted with creative ability, the more expressive the resulting picture is likely to be.

Photography, despite its definite limitations, can be used successfully as a medium for making pictures of artistic quality; this we term it 'pictorial photography.' The more the principles of art are studied, the more competent becomes the photographer. A well-known Sydney artist recently travelled to Alice Springs in Central Australia. He took with him a miniature loaded with Kodachrome and when he showed me the processed results I was astonished with the successes he had secured just by 'pressing the button' on his chosen views of that weird scenery. In all of these he had employed that precious artistic perception of the artist. The results were perfect in composition and selection of subject matter and—here comes the surprise—he had not used colour film previously. This incident illustrates the fact that his judgment as an artist guided him as to the merit of those pictures he selected and recorded by photography. It will be realised therefore how important is this study of the artistic side in the practice of pictorial photography if our movement is to progress and remain distinctive. I feel that unfortunately many of our new workers lavish too much attention to technical details and expensive gadgets and to the use of many varieties of films, chemicals and papers. I often wonder if they ever pause to think as to how an artistically-minded photographer, armed with a cheap box camera, could quite easily 'beat them to it' in the production of a picture of real merit. Yes, the more creative and artistic the mind and seeing-eye, the more perfection can be attained using a quite simple basic photographic technique.

This attainment of artistry on the part of the photographer can be applied to the production of commercial, record and documentary

photography without the least detraction from perfect technique. Some of my own experiences are related to this fact; in industrial photography I found many opportunities for artistic expression.

* * *

If we examine carefully the present status of pictorial photography here in our own Australia—and in other lands too—a decided levelling down will be noticed in the quality of pictorial work produced. It all seems like having a team at work, each doing much the same work and in much the same way—put all this on the exhibition wall and the standardisation becomes apparent—a rather monotonous row after row of mostly cold black-and-white prints, most of which could have been handled by any one of the team. Yes—individuality and distinction are vanishing from our modern shows, yet this element was one which still stands out as fresh as ever in the pictorial work over one period of the past; indeed, much of this work has never yet been surpassed despite the march of improved materials and 'modern' ideas.

The reader will naturally like to know the period of Australian pictorialism to which I refer; it is about 1918 to 1938. The change-over to the modern period came along about 1940 all the world over. What a group we had! Australia became firmly planted on the map of artistic photography the world over. These men produced distinctive photography of a high quality, much of which is not excelled today. I feel indeed proud of being one of the pioneers of that great movement. They were grand days and a grand team. I am now one of the old-timers and saddened at the trend that has befallen the pictorial movement the world over, but there is the 'silver lining' and no doubt our Australian workers of today and tomorrow will yet combine to make a great team of pictorialists to keep Australia on the exhibition map. My appeal goes out to all our promising new workers to band together and carry forward the best work possible with the camera.

Never forget our great past; develop the habit of looking over past volumes of photographic articles and illustrations. This will, in fact, provide you with some inspiration and imbue you with a sense of the change that has come over the scene during the past few decades. You may find reproductions of now

famous pictures neither seen nor excelled today as masterpieces in photography; especially if they are by Alvin Langdon Coburn, Robert Demachy, Leonard Misonne, Alfred Steiglitz, F. J. Mortimer, Baron De Meyer, John M. Whitehead and many others. Such works will be found reproduced in *Photograms of the Year* from 1911 up to 1941.

If you can go back further you may see pictures by H. P. Robinson and Horsley Hinton, pioneers of pictorial photography in England. Perhaps, some day, our Editor may ask me to pen an article on our masters of the past and to draw on the many reproductions from *Photograms* for illustrations. I feel sure you would be very interested and enlightened as to your own standard of work in these modern times. If you know of some old-timers who have treasured old photographic books and have kept them out of the dust-bin you may readily see for yourself those 'old masters' reproductions.

How much time can you spare to read good books on art generally?—or to study composition and pattern? When you have a rest or go to bed, do you recall some worrying problems or use your latent imagination as to developing some picture you may have in mind? The last named is the most valuable element by far if you are to be a good pictorial worker. As you travel to work (or wherever you may go) do you continuously use your eyes to recognise pattern and composition out of all the subjects around you? Here we have a most valuable proposition—'learn as you travel,' but be careful when crossing streets!—the speed element may beat you to it! I remember Jimmy Paton many years ago saying to me, 'What are you looking at, Caz.? What's up?' I said. 'There's a picture there, just look at the cabbie standing on that street corner; look at the sunlight throwing those shadows.' He did not forget this incident which occurred when he was a pupil of mine around about 1918. Indeed, I have had many pupils during the past years and some of them will not forget how I sent them back time and again to some landscape subject until I was satisfied they had 'seen' and recognised its full pictorial content.

Amongst literature devoted to photography, I suggest you read Lucia Moholy's "A Hundred Years of Photography"—Penguin series booklet. It is historical and inspiring.

* * *

One of my latest pupils, a man of ambition, has been trying to gain his A.R.P.S. This gallant chap had been plugging away for years producing many pictures, but somehow just missing out in the final results. I soon found out that his weakness was a lack of imagination and a failure to express properly the results he aimed at. He has sent his twelve prints across the sea five times now and still he has not passed the very exacting test demanded by the judges who make the decision. (This test is now very difficult; some years ago he possibly could have gained his A.R.P.S. much more easily.) His final try for the honour will be this year but—the series of failures has 'stirred up' my friend to the extent that every time he sent his twelve prints his quality of work improved steadily. His last batch is really good and if he makes the grade there will be a happy celebration ahead. However, the series of failures really achieved some good result, for he has steadily improved in his work; when I told him this he was comforted in the thought that after all he had really not 'failed' at all. This is the spirit we need in our work today; to go forward, to study, to practise, to aim at a high standard.

Most of our earlier Australian landscape and outdoor work was of a vibrant nature as regards sky, cloud and shadow—far more so than we have today. Some change-over in the direction of better prints is necessary, more time must be spent in preparing pictures for exhibition. Norman Deck, for instance, has published various methods of obtaining well-graded tone prints and in many warm-toned shades of black to cool sepia; this provides distinction in one's work. This clever man has always been a great and good friend to Australian photographers over many, many years.

Do not be satisfied with your present method of making exhibition prints. You may not have the choice of the wide range of material that pertained to the past, but one can do a great deal with the Bromesko and Bromide range of Australian-made papers. You need imagination and some perception to lift yourself out of this 'straight' black-and-white period. It is also quite possible that there will be a return to the pigment process in the future; in this, one will reveal one's artistry and conception of a picture, but it all needs time and today we live at a breakneck speed—draw your own conclusions as to this

speed angle both in photography and in life today.

If you are producing heavily-toned prints, try the experiment of holding such prints up to a strong diffused light—you will be surprised to find much detail and tone not shown on the surface. If so, change over to softer negatives or try out other types of normal grade papers. Remember also that a longer range of tone with detail is more certain in the softer type of negative.

It would take many pages to explain the principles of composition, selection, motive, mood and expression. In condensed form selection means subject matter, and composition means the arrangement of subject matter; while motive, mood, theme, and expression all deal with the personality of the artist and in the way he expresses his picture. Similar feelings are also expressed in music, literature, etc. The pictorial photographer must be gifted or, at any rate, conversant with these if his work is to express the element of art.

The art of selection in subject matter is of tremendous importance and this, too, depends upon the outlook of the worker. This art of selection, especially in landscape work, is subject to the law of the lens which projects the image on to film and paper. We cannot alter this law in the delineation and character of our chosen subject. This is the major restriction confined to camera work; we must accept the photographic image as it is rendered by the lens. This image, in its negative form, forms the basis with all merits and faults from which our picture is to be printed. The artist with pencil and brush can be 'the lens' in his person as he just draws or paints his selected subject directly on to paper or canvas. This will explain the difference in the techniques of the photographer and the artist. The photographer, if he is a good technician and an artist, also can overcome many of the limitations I have described in the recording of his chosen subject matter.

If the creative element can be added, then the worker is on the way up the ladder of fame.

Subject matter in photography is of wide variety and possibilities. The obvious subjects would be landscape and seascapes—landscape being the most favoured subject and probably the most difficult as we cannot move trees, hills, rocks, rivers, sky or clouds to the positions we

would like, nor can we control the direction of sunlight and shadow; but a good deal of success is attained by careful selection, and this could mean also the decision to return on a more suitable day and at a time when the sun and the shadows could play their major parts more successfully. If you examine the landscape work of our past masters, Misonne, Keighley, Bertram Cox, etc., and our own Eaton, Paton, Moffitt, Luke, Arthur Smith, etc., you will note the great and loving care they have given to selection and pictorial expression. You will note their attention to tone values—no black skies, no cotton wool clouds or over-dark shadows so evident in much of our modern photography today.

In selection, composition and expression of subject matter, these exponents of the past all employed a technique of individual character. Much of the technique of today is of a uniform character which has become levelled with the result of 'too many doing the same thing in the same way.' Place all this on the exhibition wall and we will see a rather monotonous array of black-and-white prints in which much of the individuality and character in expression have vanished. We would have doubts as to the naming of the workers who produced the prints because the latter would look so much alike. We need a revival of the spirit that lifted our Australian pictorial work out of the doldrums of our early years in the movement.

If you wish to excel in portrait work, avoid the temptation of producing the modern type of glamour portraiture. Leave this alone if you wish to remain in the ranks of the pictorialists. Such work will never live on—your reputation will be of short duration.

In portraiture and still-life photography we have better possibilities for control than we have in landscape work. We can place our models or figures, move our source of light and direction. Here we have great possibilities. Where are our workers in this branch of pictorial work? They are but few. Some really good work does come along now and then, but as our Australian salons have diminished, little of it has been seen. The establishment of a National Australian Salon is still in the air—such a salon could be held annually and would definitely put Australia on the map again in world photography. Outdoor portrait and figure work demand careful

selection as to lighting and backgrounds; much potential exists in this section and some good work has already been done. There are great possibilities awaiting the pictorial photographer in speed photography. This, of course, entails expert technique in the use of the camera lens and shutter, for selection must be made on the spur of the moment—the operator having already anticipated the exposure in order to avail himself of that single moment of best effect. There are definite possibilities of remarkable pictures ahead in this section of speed photography. Several of our press photographers already have touched on the possibilities that exist.

I now come to 'Technique,' thus causing a 'sitting-up-to-attention' attitude amongst the 'coming along' workers. These remarks are not so much on the lines of the latest formulae but more as to some advice on its application. I ask a question: do you know the use and purpose of each separate chemical in the formulae of made-up developers and toners today? If not, then study the purpose of each separate chemical and its action; you will add more possibilities to your future work. The variation of their use is quite simple when you know their use and character. This enables you to enter your darkroom and have right at your fingertips a thorough knowledge of chemical action. Study the use of chemicals, their purpose and their action. You are then armed with some knowledge that will save you 'going-the-rounds' of different made-up formulae. I plead guilty as to being one of those independent or lazy types of worker who trusts to using cups and spoons or just judging amounts by sight. In defence I state that I do know what each of those chemicals used singly or combined can or cannot do. The habit is the result of long experience.

Technique is a valuable asset but to allow its practice to be involved in a mechanical manner in its application to pictorial photography simply means a possible loss of artistic expression. The most expensive camera and lens do not necessarily mean superior results in pictorial photography. It is possible to secure successful work in landscape with inexpensive, less glamorous cameras. It is the artist who is the most important item in a complete formula and technique in photography. He or she will use and guide instruments and processes to the purpose desired. Inspiration will be the means of producing

artistic and creative work of quality. This is the main formula in a nutshell.

I feel that there is one problem to solve at this moment—it is the almost universal use of the tiny negative using Super-XX films plus an array of filter screens. This has led to the production of much over-toned heavy work in our landscape field. Our Australian sky is not black nor are the shadows devoid of subtle detail. We must remember that Super-XX is not so sensitive to blue and green and so here we have one of the problems laid bare; but the cure is quite simple—keep to the ortho series plus a yellow screen for Australian landscapes in which sky and clouds prevail. There is no need to discard altogether the modern high-speed panchromatic material—this is indispensable; just bear in mind what it can do, what it cannot do, and where it is best suited. Under the same circumstances, what did we use in the grand period? Well, there was the fast ortho plate (or film) with its greater range of control plus yellow screen. The size was mostly quarter-plate. Then there were the so-called 'anti-screen' and 'self-correction' materials.

* * *

Has it ever entered your mind what possibilities may exist in the stock of negatives you may have up on your shelf? Some of the film negatives you have, over the past, thrown into your dust-bin may have also contained possibilities. I have proved the value in the habit of putting all negatives on my shelves for future reference—there are hundreds and hundreds—an accumulation of a lifetime. Many years ago I commenced yet another growing habit—to check over those stored negatives and try to realise the reason why they were originally taken. Often those reasons became dormant maybe and so those negatives continued to live up on the shelf. Yet, many a time during such searches, those reasons or subjects became alive with possibilities—call it inspiration, if you like. As a result, those so-chosen negatives were re-conditioned and printed to better purpose never before visualised.

You, the coming-along workers of our pictorial movement, be careful of your film negatives—put them on your shelf; maybe there for years. You will always know in time as your study in pictorial art progresses, that up on that shelf there may be subjects you

once casually put aside, but now are alive with possibilities—yes, call it inspiration!

* * *

And now, in conclusion, let me say how much interest I still take in your work and progress *via* exhibitions and, of course, through *The A.P.-R.*, in which so much good and promising pictorial work appears from time to time. Although I claim that better pictorial work was produced over past years and during the grand period about which I have told you, there are no bars to prevent you young chaps from going forward and putting our now weakened pictorial movement once more to the front—that position in world photography which it justly deserves. Place all your effort, not in mere technique, but more so in the perfection of the art of selection and creative ideas in subject matter. Remember, too, that imagination also is necessary to focus those pictures in your mind pointing how you can effectively handle those good subjects. Let out the reins in your art studies but hold them tightly on technique, for today the latter has the nasty habit of getting out in front!

Dr. Mees, Guest of Honour—*from page 207*

obtained by the men who control the motion-picture cameras. All sorts of combination effects are produced—many of them by most elaborate means, so that we follow our players through the streets of London, through Paris or into the desert of Morocco, yet those actors never for a moment went outside the studio. Today a great portion of the pictures are made in colour; tomorrow, perhaps, almost all of them will be. Improvements in colour photography have been seized and applied by the motion-picture producers and by their technical men in the studio and laboratory, who produce the films which are shown upon our screens.

When I commenced photographic research 40 years ago it seemed to me the possibilities were limited, that the photographic industry had reached a high peak of perfection, and that it was improbable that much improvement could be effected by scientific work. I now realise how completely wrong was that conception. Today, photography is advancing with vast strides, keeping its place in the rapid progress of all industry, stimulated by the growth of science and its application to industrial technology.



J. W. METCALFE THE DAGGER DANCE

**Portfolio of studies by members* of the
SYDNEY CAMERA CIRCLE**

*An exception is the photography of foundation member Harold Cazneaux, whose work was featured in the special issue for December, 1952.

A SELECTION FROM THE PRINTS EXHIBITED AT THE R.P.S. IN 1951

H. J. MALLARD CORROBOREE





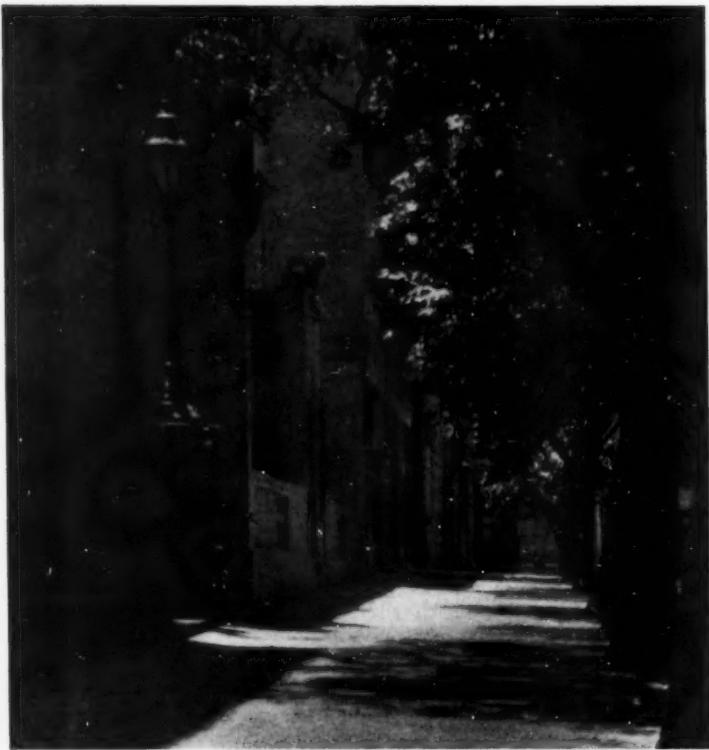
LAURENCE LE GUAY, A.R.P.S.

A. W. W. GALE, A.R.P.S. MOUNTAIN MONSTER





F. D. COLLINS OLD STAIRWAY, SYDNEY



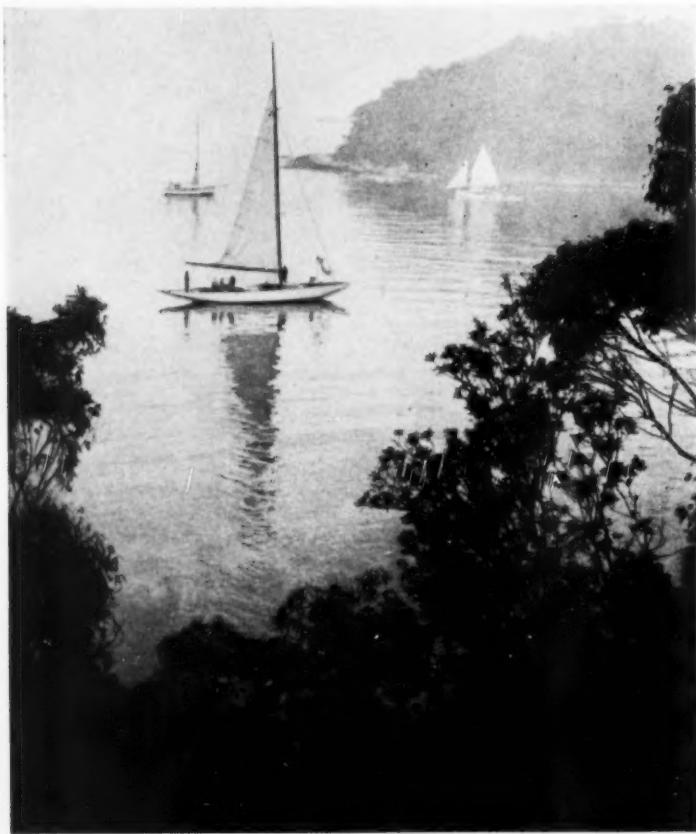
H. N. JONES, A.R.P.S. A SUNLIT PATH

CHARLES WALTON LA VILLE MOUILLEE



MONTE LUKE, F.R.P.S.

AUTUMN MORNING, SYDNEY HARBOUR





R. NASMYTH



H. D. DIRCKS, A.R.P.S.
THROUGH THE LOOKING GLASS

N. C. DECK



DONALD BROWN TOUKLEY LANDSCAPE





KENNETH HASTINGS QUIET HARBOUR



ARTHUR FORD SKY FANTASY

C. E. WAKEFORD MUSTERING SHEEP



DR. A. E. F. CHAFFER, A.P.S.A. MARY





J. L. WRAY, A.R.P.S.
ANZAC MEMORIAL, SYDNEY, BY NIGHT

Photo-progress in 1952*

The year 1952 was probably one of the most successful from the development viewpoint in respect to new products. It was also very fruitful from the research and technological viewpoint with respect to fundamental research; development of new products and processes; and the many scientific, business and technical applications. It was a year of expansion in the educational field where more societies planned extensive programmes and symposia on a variety of photographic interests; more high schools and colleges initiated new and additional training in photography; more camera club lectures and programmes were planned. It was even beneficial to the historian, because the world's first true photograph was found, a heliograph by Nicéphore Niépce, which was made, probably, in 1826.

During 1952, amateur still and motion-picture photography, both in colour and black-and-white, became more popular. Imports of amateur equipment to the United States almost doubled compared to 1951. The trend in the production of theatre motion pictures was definitely toward colour with the advent of the new colour negative-positive processes. Stereoscopic photography in colour and black-and-white, both still and motion pictures, developed rapidly with some developments in the professional field.

AMATEUR AND PROFESSIONAL STILL PHOTOGRAPHY

New miniature cameras and roll-film cameras were introduced in various countries during the past year, with many of them available in the United States.

Relatively inexpensive and convenient picture-making was introduced in the United States by the Beaurline Industries in the form of package photography. The packaged

By GLENN E. MATTHEWS[†] and
GEO. T. EASTON[‡]

camera loaded with film is purchased by the customer, who exposes 12 pictures and then returns the camera, without removing it from its package, to the manufacturer for processing and printing.

The Kodak Tourist camera exhibited an improved optical viewfinder. The Retinette camera, a modification of the Kodak Retina, was announced.

In Germany most camera factories were being enlarged and new machine tools aided in stepped-up production. It was reported that at least twenty different box cameras, 24 medium-sized cameras, and 65 miniature cameras of improved design and finish appeared during the year, with a tendency toward the production of medium-priced cameras with non-coupled rangefinders.

Many of the new cameras introduced both in America and abroad are equipped for flash photography, with the B-C units becoming more popular. "Bounce-lighting technique" was being used extensively whereby flat lighting is obtained by reflection of light from light-coloured areas.

One novel flash gun, made in Germany, features a retractable reflector which opens and closes by push button. Ansco introduced a modern inexpensive flash gun, the JN-206. The new Kodak Duaflex Flashholders (in U.S.) are equipped with the new Luminclad reflector made of Tenite coated with aluminium and lacquered for extra protection. A paper of interest by P. A. Marsal and N. M. Potter, "A Dry Battery-operated Electronic Flash Unit," was published (*P.S.A. Jour.*, P.S. & T., 18B: 21, March, 1952). The Kissling flash buttons, which were made in England, consist of small thin cardboard tubes filled with flash powder and equipped with two prongs that fit into a special adapter for the regular flash gun.

*Reprinted from *American Annual*, 1953, Year Book of the *Encyclopedia Americana*. The original article has been condensed by the omission of certain paragraphs which mainly related to specialised equipment of U.S. origin. These paragraphs may be inspected at the Editorial Office.

[†]Technical Editor, Kodak Research Laboratories, Rochester 4, New York.

[‡]Technical Staff Assistant, Kodak Research Laboratories, Rochester 4, New York.

Among the many imported lenses made available for amateur still photography were: A colour-corrected telephoto Tele-Sandmar 100mm. *f*/4.5 lens, a 35mm. Xenogon *f*/2.8 lens, an Astro-Fernbildlinse 300mm. *f*/5.0 lens, and the Angenieux lenses for 35mm. cameras. The Kodak Portrait 12-inch *f*/4.8 lens in No. 5 Ilex Universal Synchro Shutter was introduced for use in home portrait and view cameras.

Several camera accessories were made available, including: The Graflex back for 120 roll film and the Riteway holder introduced by Graflex; the Kodak Photo-Light Bar; the Victor Bar-lite Model 12; The Victor Flood Master; the Sixtomat exposure meter for both incident and reflected light; and the Kontur Sportsfinder Viewfinder, which permits its operation with both eyes open. The engineering aspects of the General Electric PR-30 Mascot Photo-electric Exposure Meter were discussed by A. Stimson (*P.S.A. Jour.*, P.S. & T., 18B:35, July, 1952).

New Polaroid variable colour filters are said to make possible smooth continuous control of saturation or choice of hue or a combination of both in one assembly.

Several new projection devices for 2 by 2-inch 35mm. transparencies included the following: The SVE Schoolmaster Duoslide Projector; the Kodaslide Highlux II and the air-cooled Highlux III Projectors; and the German Baby-Zett Projector. In the Projectograph system, selected 35mm. films are inserted in "Pic-Disks" which hold 14 pictures and are handled like phonograph records.

AMATEUR MOTION-PICTURE PHOTOGRAPHY

An important innovation in the amateur movie field was the introduction of the magnetic sound track for existing 16mm. and 8mm. movies. A striping service is available from several U.S. companies, such as Bell & Howell and Eastman Kodak. Special projectors have been made by these companies and others which permit a sound track to be recorded on the film as the picture is projected. The advent of the magnetic sound track makes sound movies more available to

physicians, educators, business men and amateur movie makers.

Of general interest is the tremendous increase in the production and use of business films in industry as an advertising tool. It was stated that the typical industrial picture is a full-colour 25-minute sound movie on 16mm. film, and that the subject matter may be anything pertaining to an industry or a company and its products (*The Wall Street Journal*, 140, No. 31, August 6, 1952).

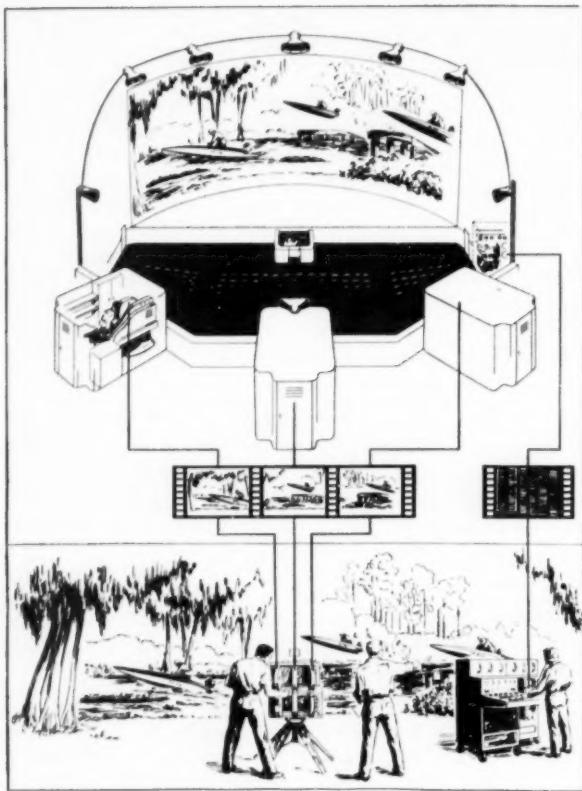
PROFESSIONAL MOTION-PICTURE PHOTOGRAPHY

It was reported that an aerial camera lens, with some re-design, serves as an excellent telephoto lens for cine photography (*Amer. Cinemat.*, 33:438, October, 1952). Military-type lenses for 35mm. motion-picture cameras, known as the Militar series, were made incorporating features required for military use but not generally provided in lenses for commercial or studio use. The Gauss-Tachar *f*/2.0 series of coated lenses for 35mm. motion-picture cameras was made available in America during the year.

Instead of heating the inside of the camera case during cold weather filming, the heating elements of a battery-operated heater are attached so that the shafts of the camera mechanism are heated.

A new method of composing motion pictures in colour or black-and-white was described, involving the use of a Vistavoscope machine. It uses a foreground matting device in which the matte is a 5½ by 7½-inch still photograph with cut-outs through which background action can be seen and photographed in proper placement, size and perspective, thus giving a composite of foreground matte and background action all in one process. This method should not be confused with background transparency photography (*Amer. Cinemat.*, 33:338, August, 1952).

The first meeting of the Cinematographer Committee of the International Standards Organisation convened in New York during June for the purpose of formulating definitions, dimensions, methods of measurement and test, and performance characteristics



DIAGRAMMATIC SKETCH
OF THE CINERAMA

A 3-lensed camera, shown at the bottom, records the scene on three separate strips of film which are projected subsequently by three synchronized projectors onto a huge curved screen. Six microphones located strategically around the scene record the sound magnetically as six tracks on a single film. Great realism is achieved when the sound is reproduced with six loud speakers located behind the screen and at the sides and back of the auditorium.

Credit: Cinerama, Inc.

related to materials and apparatus used in silent and sound motion-picture photography, in sound recording and reproduction, in laboratory work, and also standards relating to the installation and characteristics of projection and sound reproduction.

A comprehensive bibliography of United States motion pictures from 1912 to date was started when the Library of Congress issued a catalogue of more than 50,000 motion pictures registered in the Copyright Office.

TELEVISION

Photography played a more important role than ever in television. It was stated that approximately 2800 hours of television films were made in the United States during the year. The first contract between a major motion-picture studio and a national advertiser for the production of TV films was announced when Columbia Pictures agreed to

make 39 half-hour subjects for the Ford Motor Company. Motion pictures made prior to 1947 continued to be shown after reproduction on 16mm. film, the medium generally used for television. The question of the release to television of current pictures and those made during the past five years was not settled. It did appear, however, that a period of time should elapse between the exhibition of a picture in theatres and its release to television to afford reasonable protection for established theatres.

The Eidophor system was demonstrated experimentally for the first time in America by Twentieth Century Fox Film Corporation. It is based on a system of projection for theatre black-and-white television developed in Switzerland which had been re-designed to utilize the colour process developed by the Columbia Broadcasting System. The result is a theatre colour television system. A half-hour variety show was transmitted over a

distance of two blocks with generally acceptable fidelity of colour reproduction.

Several interesting articles discussed various techniques employed in making motion pictures for television. One method permits a continuous check on the final picture and the opportunity for re-takes. All musical selections are recorded on a high fidelity tape recorder, duplicated on perforated 16mm. magnetic film, and played back for rehearsals (*Amer. Cinemat.*, 33: 298, July, 1952).

During photography, orientation may be enhanced through an illusion of three dimensions created by the use of the proper lens, skilful lighting, and the most advantageous camera angle. To accomplish this, an optical engineer is present on the set to give instructions relating to these factors (*Amer. Cinemat.*, 33: 246, June, 1952). In spite of new techniques used in some studios, the poor transmission quality of TV films could be improved by establishing standards (*Amer. Cinemat.*, 33: 208, May, 1952).

A new projection system for theatre television was developed by General Precision Laboratories and is claimed to have f 0.78 optics. It is a modification of the conventional Schmidt optics with improved efficiency, and

from 73 feet projects the image from a 7-inch TV tube over a theatre screen measuring 19 by 25 feet (*International Projectionist*, 127: 30, 1952).

COLOUR PHOTOGRAPHY

A trend toward negative-positive colour processes was noted. This trend was more apparent in Europe, with five companies manufacturing colour negative films, which are fundamentally copies of the Agfacolor process. "Pakolor" was introduced during the year. All of these manufacturers offer a colour print service. In the United States Kodak Ektachrome Roll Film Type B in No. 120 and 620 rolls was announced for use with 3200 K lamps. Colour has become important to the amateur stereo enthusiast, and 35mm. Kodachrome film, Daylight and Type A, is available especially loaded to provide stereo pairs correctly spaced. Stereo pairs are mounted by the Eastman Kodak Company for stereo viewing before return to the customer. It was also stated during the year that the quality of Kodacolor prints had been improved and that experiments were under way with a new type of Kodacolor paper for professional photographers.

The 3-lensed Cinerama camera is fastened on the prow of a motor boat to record sequences at Florida Cypress Gardens of first production "This is Cinerama," by new multi-dimensional process.

Credit: Cinerama, Inc.



Some new flash lamps were introduced, including the General Electric No. 11-B (blue) for use with daylight colour negative-positive films; the Dura Electric Company's Duraflash lamps for colour work with artificial light; and the Sylvania No. 8 Flash Lamp, which gives exposures equivalent to the SM Lamps when one stop less is used, although only one-half the size of the SM lamp.

Of significant interest to the amateur 8mm. colour movie enthusiast was the substantial improvement in the sharpness of 8mm. Kodachrome pictures. A new processing technique is responsible which reduces dye spreading and colour diffusion in the film. Correct exposure and the use of good camera-projector optics make the improved sharpness even more noticeable.

In the professional motion-picture field more than half of the feature films were in colour. It is expected that the proportion of colour to black-and-white will increase at a rapid rate as more facilities become available.

Technicolor still leads the field with 89 Technicolor features reported either in production, in preparation, or under contract for 1952. However, other processes were demonstrated during the year. Probably of greatest interest was the documentary record, "The Royal Journey," made of the journey of Princess (now Queen) Elizabeth and the Duke of Edinburgh to Canada and Washington in 1951. The picture was made on the new 35mm. camera film, Eastman Color Negative Film, and the release positives for theatre projection made on Eastman Color Print Film. This is a colour negative-positive system which permits printing on other colour print films. For example, the release prints of "Royal Journey" for showing in England were made there on the new Gevacolor and Ferraiacolor Films, and some release prints in this country were made on Du Pont 275 Positive Film. This Du Pont film is unique in that the gelatin is replaced by a synthetic polymer.

The new Warnercolor negative-positive process was used in the releases, "The Lion in the House," "Carson City," and "The Miracle of Our Lady of Fatima" (*Amer. Cinemat.*, 33: 384, September, 1952).

The new Ansco colour negative-positive process was used in the filming of "The

Wild North" by MGM. The 35mm. camera film is Ansco Color Negative Type 843, from which 16mm. colour negatives can be made on Ansco Color Negative Duplicating Film Type 246. Release prints are made on Ansco Positive Type 848 from the 35mm. colour negatives and on Type 248 16mm. Color Positive from the 16mm. duplicates.

Several technical articles on new colour processes and techniques were published as follows:

"Color Negative and Color Film for Motion Picture Use," W. T. Hanson, Jr., *Jour. S.M.P.T.E.*, 58: 223-238, March, 1952; "The Ansco Color Negative-Positive Process," H. H. Duerr, *ibid.*, 58: 465-479, June, 1952; "The Present Status of the Direct Negative-Positive Color Processes in Europe," H. Gordon, *P.S.A. Jour. (P.S. & T.)*, 18B: 62, October, 1952; "The Agfacolor Process," J. S. Wellman, *Phot. J.*, 92: 239, September, 1952; "Exposure for Color," J. H. Coate, *Brit. Kinemat.*, 20: 83, March, 1952; "Technique for Evaluation of Color Reproduction of Color Negative Monopacks," J. B. Taylor, *P.S.A. Jour. (P.S. & T.)*, 18B: 37, July, 1952; "Progress in Color Correction by Masking Techniques," R. R. Robinson, *Phot. J.*, 92B: 52-59, March-April, 1952; "Cine Color Multilayer Color Developing Machine," J. W. Kaylar and A. V. Pesch, *Jour. S.M.P.T.E.*, 58: 53-60, January, 1952.

One of the most unusual photographs made during the year was the first action colour shot with ultra-violet or "black light" made by Angus McDougall and John Murray of the Milwaukee *Journal*. Dye transfer prints were made from separation negatives exposed in a Curtis ONE-SHOT Color Camera on extremely fast panchromatic film (*Photography*, 30: 60-61, February, 1952).

Probably the most spectacular and technically difficult colour photograph was that made by Joseph Costa on opening night at the Metropolitan Opera House towards the end of 1951. The entire house was photographed on Ektachrome, using batches of Sylvania flash bulbs located beforehand (*ibid.*, 30: 58 and 70, April, 1952).

A new system of high quality low cost colour printing, still in the experimental stage, was announced by Eastman Kodak Company. Although designed especially for the publication field, the method is of general interest in the colour field. The system has three main steps: Preparation of colour separation negatives; preparation of printing plates; and, finally, printing of colour reproductions. The process is based upon the use of 24 by 36mm. Kodachrome slides (*Penrose Ann.*, London, 46: 125-27, 1952).

MILITARY AND AERIAL PHOTOGRAPHY

Research and development of new photographic equipment and techniques for photography by the military continued and a greater interest in the application of aerial methods to both military and non-military problems was evident.

A light high-speed 70mm. combat camera manufactured by Graflex for the Army Signal Corps was said to have all the advantages of the 35mm. miniature camera. The camera is said to be impervious to dust, light, fungus, moisture, and will work efficiently at 40 degrees below zero.

A new wide-angle 10-component lens designed by L. Bertele for aerial cameras was described; this gives very clear, sharp pictures from thousands of feet, even to the extreme corners of the negative (*Science Newsletter*, 61 : 83, September 20, 1952).

The Wollensak Mirrotel lenses were shown at the convention of Professional Photographers' Association in Chicago. Mirrors

are used instead of lenses to fold the light path and thereby shorten the length of the instrument. For example, an 80-inch telephoto lens is only 11 inches long and much lighter than the usual telephoto of this focal length. These lenses may be important in military photography, since objects ten miles away can be photographed with either visible or infra-red radiation with simplified equipment and enlargements can be made with much improved definition.

The Fairchild Camera and Instrument Corporation announced a new rapid camera shutter for aerial cameras designed for use in photo reconnaissance which gives clearer and more accurate pictures at higher flying speeds than with previous shutters (*Science Newsletter*, 61 : 36, January, 1952).

The strategic air command's RB-36 Photo Reconnaissance planes were described as equipped for inter-continental reconnaissance to collect photo, weather, and electronic data simultaneously. The plane is equipped with 14 cameras that can take approximately 2800

Photographic record showing U.S. Marines taking part in the Atomic Explosion Tests in Nevada.

Credit: U.S. Defence Dept. Photo (Marine Corps).



pictures without re-loading the camera magazines (*Air Forces*, 35 : 31, June, 1952).

Photography was used again effectively to record the atomic explosion tests at the Nevada Proving Grounds, where 2100 Marines participated, the largest number of troops to date (p. 235). Very successful photographs were also made of the British atomic tests off the west coast of Australia.

The National Research Council of Canada described a technique for increasing the amount of detail transferred from an aerial negative to the aerial photograph. It involves the Herschel effect (*J. Opt. Soc. Amer.*, 41 : 748, November, 1951). After the initial exposure of the paper is made by contact through the negative, a supplementary diffuse red light exposure is given. This second exposure tends to reduce the effect of the first exposure, thus rendering more detail visible. The exposure times involved can be shortened by treating the paper emulsion with a desensitizer before exposure (*J.O.S.A.*, 41 : 748, November, 1951).

The Seventh International Congress of the International Society of Photogrammetry convened in Washington, D.C., September 4-12, 1952. A preliminary report of Commission VII on photographic interpretation is given in *Photogrammetric Engineering*, 18, No. 3, 375-471, June, 1952.

The great meteorite crater in Ungava, Quebec, which is of geographic interest, was discovered from aerial photographs made a few years ago. Two expeditions to the crater were shown in a 16mm. colour silent motion picture and also described in an article "Solving the Riddle of Chubb Crater," published in the January, 1952, issue of the *National Geographic Magazine*.

THE PHOTOGRAPHIC PROCESS

A new film base was announced by Du Pont which was said to be tougher and to have greater dimensional stability than any of the present types of film base. The ability to hold size over a wide range of atmospheric conditions is an extremely important film characteristic in motion-picture production, in graphic arts and in the production of industrial photo templates. The new material is a polyester and is chemically related to "Dacron" polyester fibre (*N.Y. Times*, 101 : 6F, December 23, 1951).

A review of the many organic products of nature that have been considered in the manufacture of photographic emulsions was written by F. W. H. Mueller (*P.S.A. Jour.*, P.S. & T., 18B : 19, March, 1952).

Considerable research on photographic developing agents was reported. Studies in the hydroquinone and para-aminophenol series were described by Henn (*P.S.A. Jour.*, P.S. & T., 18B : 51-55, July, 1952; also 18B : 50, October, 1952). Formaldehyde was shown to be a developing agent, but not suitable for practice because of the poor keeping characteristics of the developer solution (*ibid.*, 18B : 2, March, 1952). Ilford Ltd. in England disclosed a developing agent, "Phenidone," known chemically as 1-phenyl 3-pyrazolidone, which is very satisfactory when used in place of Kodak Elon Developing Agent in quite active Elon-hydroquinone developers. A chemical compound known as reductone and obtained from sugar was described as a developer of warm tone prints by Stewart at the University of Kentucky.

Something new in fixers was evident in Du Pont's 18-F Universal Fixer, which is a single-powder hardening fixer containing a derivative of oil of lavender that masks out the strong acetic acid and sulphite odours (*J. Frank. Inst.*, 253 : No. 4, 366, April, 1952). A paper by Crabtree, Henn, and Edgerton pointed out the desirable economies in a two-bath system when the second bath was moved to be the first and was replaced by a fresh second bath, repeating the cycle five times.

A constituent of many rapid liquid fixers, ammonium thiosulphate, in combination with citric acid, was recommended as a silver and silver sulphide stain remover, and as a proportional reducer for negatives and for over-exposed or over-developed prints. When colour film is developed accidentally in black-and-white developer, the resulting orange colour can be bleached out with an ammonium hypo reducer (*P.S.A. Jour.*, 18 : 587-591, October, 1952).

Rapid processing of films and papers is becoming more important in many applications. A recent paper describes the equipment and methods for high-speed processing at elevated temperatures with complete processing cycles as short as one or two seconds or less (*Photographic Engineering*, 3 : 65-77, 1952).



Apparatus for Rapid Document Copying. Exposure and development can be done on this equipment. About 3 copies can be made in 90 seconds.

Credit: Eastman Kodak Company.

Several interesting papers relating to some aspects of processing should be mentioned. The general principles and some of the special techniques in the control of processing solutions by chemical analysis were discussed (*Photo. Jour.*, 92B: 64-68, March-April, 1952). Many contributions to the theory of development were contained in papers such as 17th Hurter and Driffield Memorial Lecture presented by M. Abribat, of Kodak Pathe, Vincennes, France (*Photo. J.*, 92B: 25-35, January-February, 1952), and the paper by Fortmiller and James on the kinetics of development (*P.S.A. Jour.*, P.S. & T., 18B: 76, October, 1952).

The physics of the photographic image was considered quite extensively. Probably the greatest impact was the discovery by Jones and Higgins, of the Kodak Research Laboratories, that resolving power as usually measured cannot be used to predict the ability of a lens or film to produce sharp pictures. Apparently other factors, such as emulsion characteristics, have a large effect on the ultimate sharpness of an image (*J. S.M.P.T.E.*, 58: 277-290, April, 1952). At the same time, F. H. Perrin and J. H. Altman continued their studies in the resolving power of photographic emulsions (*J. Opt. Soc. Amer.*, 41: 1038-1047, December, 1951 and *ibid.*, 42: 455-467, July, 1952).

Some of the non-silver processes were discussed by R. R. Hill (*J. S.M.P.T.E.*, 59: 58-66, July, 1952) and progress in the diazotype printing process since 1945 was discussed by L. Van der Grinten (*Phot. J.*, 92B: 43, March-April, 1952).

DOCUMENTARY AND INDUSTRIAL PHOTOGRAPHY

One of the outstanding needs in the field of document reproduction has been a simple clean rapid process suitable for office use that did not require running water and preferably no solutions. Stabilization processing was a step in this direction; the undeveloped silver salts were converted to fairly stable silver compounds that were left in the print, thus eliminating the need for print washing. At the P.S.A. Convention in New York in August, R. G. Rudd described a processing technique based on stabilization and the use of Kodagraph Autopositive Paper—a daylight handling material. The exposed sheet is placed on a porous platen made of plaster of Paris, the developer and stabilizer applied with wide sponges and the excess wiped off with a windshield wiper, leaving a relatively dry sheet.

Several new document copying systems were introduced during the year, including Copy-Rapid (Agfa), Autostat (American Photocopy Equipment Co.), Transcopy (Remington Rand), and the Copi-Stat (General Photo Products Co.). These systems provide a single copy of the original document and they are all variants of the same process. The light-sensitive sheet is exposed by either print-through or reflex printing and developed to a negative which is then placed in close contact with a paper receiving sheet. The undeveloped silver salts transfer to the receiving sheet in which there are "nuclei" that initiate development of the transferred material producing a positive image.

The Verifax process was announced this year by Eastman Kodak Company. It is a document copying method that provides positive-to-positive copies of the original document and is based on an entirely different process than the one described above. The light-sensitive sheet (which can be handled in room light) is exposed by reflex printing and developed in a solution which forms a dark dye and hardens the gelatin in the exposed areas. The sheet is then placed in close

contact with a plain paper receiving sheet and the soft dyed gelatin image (*i.e.* unexposed areas) is transferred to it (p. 237). About three copies can be made by successive transfers from the single negative sheet. The system can be used in normal room light; it is compact and simple to use.

There were new materials described for use in the reproduction of documents and engineering drawings. Kodagraph Contact Fine-Line Paper was designed for reproducing originals with very fine detail, drawings and documents in poor condition and printed half-tone originals. In the engineering field Kodagraph Repro-Negative Paper was particularly well received. It is essentially a high contrast line-copy material which can be used in normal light. It provides a negative, and, for this reason, is especially useful in the reproduction of blueprints and Van Dyke prints.

A new projection positive paper having a basically new type emulsion was announced by Eastman Kodak Company and will be known both as Photostat Positive and Kodagraph Projection Positive. It can be used in regular Photostat copying machines, or in a process camera to make direct reduction positives from large drawings, or with an enlarger to produce positive prints from positive microfilm records.

Reduced-size copies of all kinds of original material were used in more applications primarily to save space, to facilitate filing and reference, and to simplify quantity reproduction of originals. A rather specialized item of industrial photocopy equipment, the Neo-Flow Reducing Camera, was introduced by Peerless Photo Products, Inc. Originals are fed onto a continuously moving belt which travels at a speed of $12\frac{1}{2}$ feet per minute. They can be any length and up to 42 inches wide. The camera reduces in a range of ratios from 6:1 or down and produces right-reading or mirror-image copies on either sensitized paper or film.

New microfilming equipment includes a portable, automatic microfilming camera developed by Diebold, Inc., which will accept letter-size copy at the rate of 90 feet per minute; a Recordak Bantam Microfilmer for desk-top use that photographs at a reduction ratio of 90 to 1, has interchangeable lenses for other reduction ratios, and accepts about 500

cheque-size documents per minute; and the Kodak Radiograph Copying Unit for copying 14 x 17-inch radiographs on 35mm. film for the preparation of lecture slides and many other uses.

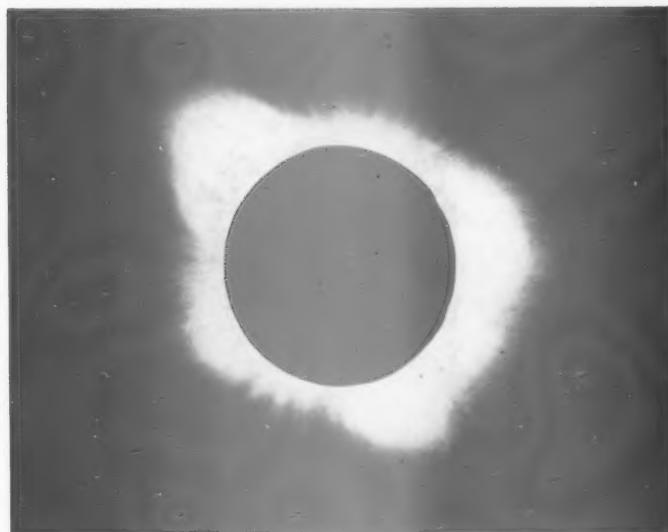
Several interesting microfilming projects were reported. Microfilm equipment such as the Recordak Junior Microfilmer is being used in public libraries in some parts of the country for charging books in and out. According to the publication, *American Documentation*, some major microfilming projects were completed in 1951 and the film duplicates made available during 1952. For instance, all of the earlier legislative, judicial, and executive records of the 48 States and their various territorial and colonial predecessors have been located, microfilmed, and organized during the past ten years. Similar foreign programmes were discussed, such as the microfilming of all patents issued in Belgium during a 96-year period.

In a discussion of copying techniques, some new applications in industry of the Polaroid Land Camera should be mentioned. Simply by using the camera with suitably designed supports and auxiliary equipment, it is applicable to make identification photographs, copying documents at reduced size, making photomicrographs and recording cathode-ray traces. The new Haloid Xerox No. 3 Camera was also announced as an enlarging and reducing camera to provide a printing plate for making lithographic copies of any desired size of documents and engineering drawings.

Speaking of documents, the National Bureau of Standards Circular No. 505 is worthy of mention because it describes in detail the methods used for the preservation of the Declaration of Independence and the Constitution of the United States.

Picture-taking in industry as a means of communicating ideas and information gained greater recognition from industrial management. Several papers of interest in this field were published. TVA inventories its stock piles of coal and phosphates from aerial photographs. A stereo-plotting machine is used to draw one-foot contours and the area of each of the layers represented by a contour is measured with a planimeter to determine the volume of coal (*Business Week*, p. 103, July, 1952). Photography in steel research

Solar Eclipse of February 25, 1952, photographed at Khartum, Sudan, by D. S. Hawkins.
Credit: Naval Research Laboratory, U.S. Navy.



relative to the studies of blast furnaces was discussed by R. A. Buchanan (*P.S.A. Jour.*, P.S. & T., 18B: 66, October, 1952). A very worthwhile paper by R. C. Kinstler discussed the organization of a photographic department in a chemical plant (*ibid.*, 18B: 41, July, 1952). A method for the determination of the correct exposure for unusual industrial photographs was described by Knowles (*ibid.*, 18B: 71, October, 1952). Flash synchronization with still cameras was reported by Duffield (*ibid.*, 18B: 46, July, 1952).

SCIENTIFIC PHOTOGRAPHY

Photographic emulsions of special types were used in new techniques developed in the field of nuclear physics. The shortest-lived fundamental sub-atomic particle known, the neutral meson, was discovered. An emulsion cloud chamber, utilizing carefully aligned alternate layers of absorbing material (brass) and special photographic emulsion, is attached to free balloons which ascend 20 miles into the stratosphere. From micro measurements made on the developed emulsion the particle was found to have a life of only a hundred million millionth of a second.

A new experimental permeable base stripping film was announced by Eastman Kodak Company for use in other autoradiographic methods. When the support is

stripped from the film, the gelatin backing is exposed, which permits processing from the back while the emulsion is in contact with the specimen. Another interesting paper in this field discussed the study of individual cells ("Tritium in Radioautography," *Service*, 114: 494, November 9, 1951).

The major astronomical event during the year was the solar eclipse, February 25. Experts from ten nations studied it from a site in Khartum, Sudan. The data obtained with complex photographic and astronomical equipment may help to unravel more of the mysteries of the universe (see above). B. J. Bok, of the Harvard College Observatory, made a study on circular plates of the Southern Milky Way system at a station at Bloemfontein, South Africa, where it can best be photographed.

Electron micrographs in colour were described by G. W. Cochran and J. Chidester. The process involves depositing silver chloride on an already developed picture, re-exposing to light and developing a second time. Silver developed in the final step confers colours to the image according to the amount of silver and the density of the original image. Colour balance is unimportant, but the "labelling" of parts of the image is significant (*J. App.*

Photograph of a fly 20 million years old. The insect was found preserved in shale rocks in Montana. Photograph made in the field on Microfile Film with a photocopy outfit.

Credit: Henry P. Zuidema, Detroit, Michigan.



Physics, 23:157, January, 1952). One-minute photomicrographs are now possible with the Land Camera incorporated in special microscope attachments available from Leitz, Bausch & Lomb Optical Company, and the Central Scientific Company.

High-speed photography continued to be an invaluable research tool in science and industry. Of particular merit was the especially well-written and illustrated paper by C. D. Miller and K. Shaftan, who discussed high-speed photography in design (*Product Eng.*, 23:167, September, 1952). A new technique was described in which stroboscopic and silhouette lighting were used in combination. Six or more silhouette images of missile models are recorded successively at a high rate upon a single plate. A series of such plates is used in precision photogrammetry to determine the orientation and position of the models in transonic and supersonic flight (*Jour. S.M.P.T.E.*, 58:480-486, June, 1952). A new ultra high-speed camera for the study of knock in spark-ignited piston engines was described; this operates at 100,000 frames per second (*ibid.*, 364, April, 1952). Another excellent paper, "Techniques for Effective High-Speed Photography and Analysis," was presented by R. O. Painter (*ibid.*, 373-384, May, 1952). An entire issue of the *Photographic Journal* was devoted to high-speed photography (Sect. B,

September-October, 1952). A Servo-Syn Camera Drive System was described which provides five times closer time synchronization for a series of motion-picture cameras taking pictures at the same time to close tolerance. This is very important in data recording, missile tracking, and ordnance evaluation, etc.

Photography is invaluable in rocket research. An amazing variety of specialized photographic instruments furnishes precise information about velocity, acceleration, range, altitude, spin-rate, and so on. As missiles become faster and go farther, instrumentation becomes more difficult (*Photogrammetric Eng.*, 18:686-692, September, 1952, and *P.S.A. Jour.*, P.S. & T., 18B:69-70, October, 1952).

A few specialized cameras were devised for other scientific purposes. A Bore-Hole camera that takes 360 degree photographs of a 3-inch diameter bore-hole was used to study flaws in bed rock and concrete structures. A conical mirror was used in the camera and undistorted pictures were obtained by projection onto a cylindrical screen (*Eng. News Record*, 148:90, March 27, 1952). Another camera was developed to record the horizon in all directions and at frequent intervals in connection with studies of thunderstorm activity (*Rev. Sci. Instr.*, 22:850-851, November, 1951).

Each year geologists and archeologists use photography extensively as a valuable recording medium for the photography of field specimens. H. P. Zuidema photographed fossils of insects over 20 million years old that he found in Montana shales.

In medicine, a Fairchild aerial camera was used at the rate of two frames per second to obtain a succession of X-ray pictures showing the path and rate of movement of a special solution through the bloodstream (*Life*, 32: 129, February 25, 1952). Although not a new technique, X-ray motion pictures of the heart have been improved, so that they now serve as an invaluable diagnostic aid in congenital heart disease and disturbances of swallowing as well as in other afflictions (*J. Biol. Phot. Assoc.*, 20: 14-20, February, 1952).

Motion pictures, once again, served law enforcement when the FBI apprehended thieves involved in multi-million dollar thefts on the New York City waterfront (*U.S. Camera*, 15: 35, April, 1952). A "crooks in colour" photo album of Germany's criminals was started in Krefeld in the British zone. Colour pictures almost eliminate need

for long personal descriptions (*N.Y. Times*, 101: 47, June 3, 1952).

BIBLIOGRAPHY

New publications of the year included: *Aperture* (Minor White, San Francisco, California); *Image* (George Eastman House, Rochester, N.Y.); *Industrial Photography*, a quarterly (Photographic in Business, Inc., New York, N.Y.); *Das Film Technikum* (Piker-Verlag, Rhein, Germany); and *Photographie und Wissenschaft* (Agfa, Leverkusen-Bayerwerk, Germany). *Die Fotographie* has been incorporated with *Foto Prisma* (Knapp Verlag, Düsseldorf, Germany).

A list of new or revised books included:

Adams, A., *Natural Light Photography*, Morgan and Lester, New York.
 Allen, A. A., *Stalking Birds With Color Camera*, National Geographic Society, Washington, D.C.
 Brock, G. C., *Physical Aspects of Air Photography*, Longmans, Green, London.
 Cartier-Bresson, H., *The Decisive Moment*, Simon and Schuster, New York.
 Del Conte, A. C., *Formulario Fotográfico*, 3rd edit., Correo Fotográfico Sudamericano, Buenos Aires.
 Derrière, M. et al., *La photographie scientifique*, Montel, Paris.
 Erith, J., *Modern Control in Photography*, Fountain Press, London.
 Flininger, A., *Advanced Photography, Methods and Conclusions*, Prentice-Hall, New York.
 Hicks, W., *Words and Pictures*, An Introduction to Photo-journalism, Harper & Brothers, New York.
 Johnston, J. D., *Pictorial Photography, 1905-1940*, Pictorial Group of the Royal Photographic Society, London.
 Lissens, L. F., *Stereo-Photography in Practice*, Fountain Press, London.
 Murray, H. D., *Color in Theory and Practice* (revised edit.), Chapman & Hall Ltd., London.
 Neblette, C. B., *Photography: Its Materials and Processes*, 5th edit., Van Nostrand, New York.
 Nibbelink, D. D., *Bigger and Better: The Book of Enlarging*, J. P. Smith, Rochester, New York.
 Stacy, H. C., *Animal Photography*, Fountain Press, London.

Forthcoming Salons and Exhibitions

	Apprx. Closing Date		
Baltimore International Salon. Information from: Paul V. Forrest, Jr., 23 Leslie Avenue, Baltimore 6, Md., U.S.A.	May 10		
Berks (U.S.A.) Colour Slide Exhibition — Berks Camera Club. Information from: Norman E. Weber (Chairman), Berks Camera Club, 550 North 11th Street, Reading, Pa., U.S.A.	May 19		
Photographic Society of America Colour Print Exhibition. Information from: W. H. Savary, R.D. (Contest Director), No. 2, Box 221, Plainfield, New Jersey, Pa., U.S.A.	May 20		
Focus Fotosalon (Amsterdam Salon), Amsterdam Art Gallery. Information from: M. Dick Boer, Zuider Stationsweg, 33, Bloemendaal, Holland.	May 15		
International Photo Ausstellung Oster-Reichischer Lichtbildner Bund. Information from: International Photo Ausstellung Oster-reichischer Lichtbildner Bund, Hauptpostamt, I. Schlossbach 76, Salzburg, U.S. Zone, Austria.	May 1		
Mysore Salon. Information from: C. Varadhan, Salon Chairman, The Crags, Seshadripuram, Bangalore, 3, India.	May 27		
Tree Photographs—New York State Museum Salon. Information from: W. J. Schoonmaker, N.Y. State Museum, Albany 1, N.Y., U.S.A.	May 10		
Norton-on-Tees Salon. Information from: J. B. Milne, 10 Whitton Road, Fairfield, Stockton-on-Tees, Co. Durham, England.	May 7		
Scottish International Salon (Paisley Art Gallery). Information from: E. T. Senior, Sec., Strammillus, Moffat Road, Dumfries, Scotland.	May 31		
South African International Salon. Information from: J. K. Stokes, Hon. Secretary, P.O. Box 7024, Johannesburg, South Africa.	May 17		
		JUNE, 1953	
		Arddangosfa Ffotograffiaeth International Exhibition.	June 15
		Information from: The General Secretary, Royal National Eisteddfod of Wales, Aberystwyth, Cardiganshire, Wales.	
		C.S. Association Exhibition of Photography.	June 7
		Information from: Reception Secretary, C.S. Association Exhibition of Photography, Swaylands, Amos Lane, Wednesfield, Staffordshire, England.	
		Castlebar (Ireland) International Salon.	June
		Information from: Wm. Stanton, Main Street, Castlebar, Mayo, Ireland.	
		Finger Lakes International Salon of Photography.	June 3
		Information from: Professor Walter K. Long, Cayuga Museum of History and Art, Auburn, N.Y., U.S.A.	
		Foto Club Novelda (Spain) Salon of Photography.	June 30
		Information from: Manuel Soria Abad (President), Jose Antonio 45, Novelda (Alicante), Spain.	
		Gateway to the North (Canada) Exhibition.	June 16
		Information from: The Secretary, Gateway to the North Exhibition, Edmonton, Canada.	
		Hertford International Exhibition.	June 10
		Information from: Raymond J. Le Blanc, 234 S. Quaker Lane, West Hertford, Conn., U.S.A.	
		Salt Lakes International Colour Slide Exhibition.	June 14
		Information from: Mr. D. M. Brown, 2232 Westminster, Salt Lake City, Utah, U.S.A.	
		Salisbury Camera Club Exhibition.	June 17
		Information from: Mr. D. S. White, 31 Francis Street, Salisbury, England.	
		South Shields International Exhibition.	June 6
		Information from: J. E. C. Garrick, 12 Bywell Road, Cleaton, near Sunderland, Durham, England.	
		Wiltshire International Exhibition.	June 28
		Information from: Mr. Perry Inman, 20 Northgate, Devizes, Wiltshire, England.	

Review of March Portfolio

At last we have before us the long-anticipated "first release" of the Holtermann story and its accompanying reproductions—a project upon which I knew the editorial staff had been working for more than a year. While the reproductions, of course, represent only a minute sample of the whole magnificent collection, it is clear at a glance that here we have what must be one of the most surprising finds in photographic history. We cannot but be astounded at the fact that so large and important a collection of plates could for so long have been left uncared for and yet have retained such excellent photographic qualities.

Our next thoughts turn to the practical side—to the photographer himself and to his associates. We recall that it was not until the early '80's that it was possible to purchase ready-coated photographic plates, that the wet-plate process was a continuous one entailing great care and dexterity at every stage, that the entire process of coating, exposure and processing had to be completed in, perhaps, a quarter of an hour, and that the whole job had to be done "on location" in the confined stuffiness of a tent or large changing box on wheels. These were conditions that would break the heart and discourage many an otherwise enthusiastic worker—but apparently not so in the case of Beaufoy Merlin and Charles Bayliss. Our readers have not yet had the opportunity of seeing examples of the work of the latter photographer—that is a pleasure in store.

It is quite clear from the frontispiece portrait of the former, however, that he was of distinctly aesthetic type and one for whom no labours were too great in the way of giving permanent shape to his artistry. That artistry showed itself in many ways; in the selection of the best camera angle, in the grouping and the posing of the various sitters, or, should I say, "standers". In his favour, of course, was the fact that those were unhurried days; people did not in the least mind standing a while for the novelty of a photograph, whereas today impatience would have been manifest on every face.

Dealing now with the pictures individually, let us start with the old Court House at Hartley. It is still an interesting building, of course, but it must have been very much more so when the building throbbed with police and judicial life. Notice that this photograph was made not straight-on but from a viewpoint slightly to the right—a step that reduced the formality of the building and improved the three-dimensional effect. The variety of poses adopted by the figures is amusing, especially when it comes to the two troopers.

Turning overleaf we come to the group of four street scenes, these being introduced by a typical street in Gulgong. Here the big feature is that row of false fronts—and how imposing it looks until one casts an eye at the stringy-bark behind. Eighty years have passed, but one can still recognise the types—the passers-by in the street, the man-about-town pose of the actor (surely he was the junior lead in the Irish melodrama that was playing in the theatre at the rear), and, finally, the white-coated printer, or rather type-compositor, "stick" of type in hand, since identified as the senior partner, Shettle. It should be mentioned that these reproductions have been enlarged only about twice, but in the actual exhibition fifteen-times-enlargement were quite common and with most striking results. Moving on to the Black Lead picture (with its graphic spotlight on the 'hotels' of

By KARRADJI

the day), my eye was immediately attracted by the delightful nature of the conversation group to the left—how empty the picture would look without it!

The third picture is not especially artistic, and, indeed, the subject matter did not provide a great deal of scope, but I must say I do like the viewpoint selected by the photographer. The trimming is, obviously, editorial; in the original negative more of the tree on the right was included, with consequent improvement in compositional charm. In the fourth picture, as with the others, there are individual portions of great interest, as, for instance, the dignified swinging sign and lamp-post outside the nearer hotel (which, the editor tells me, is Lewis Clarke's *Commercial Hotel*).

Of the two mining subjects overleaf, I prefer that on page 153 for its amusing contrast between the pose and clothing of those who are the workers and those who are obviously just visitors or loungers—once again, Merlin made no mistake in his posing, keeping the groups separate and individual. Maybe I do the trio an injustice by terming them loungers; perhaps they are new arrivals about to stake a claim, for the kneeling figure on the extreme left holds a light stick in a manner that suggests he has been interrupted in his task of sketching in the dust a plan of the proposed new workings.

The hotel on page 154 appears to have been well-named, judging by the varied collection of customers and bystanders, while the whole effect is heightened by the over-neat appearance of the imitation stone, to say nothing of the continental ornateness of the Mudgee 'bus. It is the clothing that attracts me here; there is an informality about it on the one hand and something of an "artiness" on the other. Anyhow, it all creates variety—we can imagine how static such a group would be if photographed in Gulgong today, with every passer-by in his customary "civvies".

On pages 156/157 there is plenty to interest us. First of all we are once again surprised at the substantial degree of enlargement that is possible from the small *carte-de-visite* negative originals. It is the power of enlargement, it seems to me, that is so important within the collection, for it enables us to study and ponder at leisure over every detail. That study of the Hudson brothers is a classic, for literally everything has been captured even down to the tobacco-tin closing of the nearer brother and the fine-rimmed spectacles of the other. And how well caught is the pose; it is the interrupted conversation *par excellence*. Those customers of Burgess & Moller's represent masterly posing, too; that repetition of the elbow-leaning idea was no accident, and neither was the posing of the nearer figure so effectively placed to break up the confusion that would otherwise have existed had the wheel images of the two vehicles overlapped. What an opportunity for some artistically-gifted research worker to go through the collection for individual compositions rather than just the historic records.

Turning now to pages 160/161, we learn some more about the shopping centre that was Gulgong's in 1871. It appears to have centred around two streets and to

have been maintained in a surprisingly neat manner. As Anthony Trollope noted, "everything needful seemed to be at hand." The sign-writing was a feature, and its quality would compare more than favourably with much that is done today—certainly it looks as though our friend, J. W. Osborne (and his assistant) must have had a busy time. Amongst other things, there appears to be no doubt as to his stock-in-trade, his location or the ownership of his ladder.

The next opening takes us to the actual homes of these good people; they have been individually photographed and provide vivid glimpses into living conditions, and, especially, into the lives of the womenfolk. The houses, mainly of lathe-and-daub and bark with roofs of stringy bark, look rather primitive, but, taken generally, they were reasonably weatherproof. Inside, no doubt, they were more comfortable than we might think, judging from the cedar chair seen in No. 17878—people always tried to improve their conditions and surroundings. When it came to the apparel of the women folk, sombre tonings predominated in their 'Sunday best'.

Picture No. 18772 was indeed taken with an eye to the artistic, being photographed from the left, where the roof would slope down from the ridge and where the slender gum would cut through the chimney shape. The grouping of the figures is admirable—especially note the isolated figure (the one with the child), and how she stands, clear of the window, at the near corner of the building to break the downward line. Similarly, the right-hand figure had been placed in front of one of the verandah posts with a view to reducing their repetition. The next illustration, No. 18672, takes us to a somewhat higher level of society. Here the architectural arrangement is more advanced, and some thought was given to the matter of front garden and garden path. In most of these cottage pictures, the viewpoint selected was the front gate, and in many cases, the formal approach could hardly have been bettered. I like the pose of the young woman, and certainly she would have made a charming enlargement as an individual figure study. In No. 18603 we see another style of construction—the neat brick

chimney, the galvanised iron roof, and the length of guttering. There has even been more attention paid to the layout of the rooms; the off-centre doorway suggests the larger sitting room to the right. The technique here is first-rate, the stereoscopic clarity being remarkable.

Moving overleaf we come to *The Colonial Wine and Dining Rooms*—this appears to have been selected for publication on account of its great historical interest by association with the "Hon. H. Parkes." Considered as a photograph, it is rather severe and makes us wish that the photographer had recorded the interior at the same time; in view of the mud, I am wondering whether the structure was floored—or otherwise.

There must have been many worse school houses in which to spend one's childhood than that at Hartley. In the reproduction, the editor appears to have been attracted to the decorative shapes and shadows of the eucalypts, but, on the other hand, it would have been nice to see the children and their teacher in larger proportions. The latter is attired in lively style, with her light-coloured skirt and coquettish little hat. As for the children, they are delightful in their quaint costumes. Strange as it may seem, I had never looked upon long trousers for boys as anything but a post-war trend, but it must be admitted that they are rather more decorative than today's shorts. Talking of boys, we must not forget young Kennedy (I suppose he is 'young Kennedy'?) on the front cover; he looks most intriguing with that expression, his quaint little hat and jacket, and his 'longs'. Similar remarks apply to father Kennedy, in his far-from-immaculate suitings—perhaps tight-fitting trousers were 'just the thing' in 1872.

From the editorial note, it looks as though we shall have to wait another month for the concluding chapters of this fascinating story. Meanwhile, I must strongly recommend every photographer to see these extraordinary pictures as they tour Australia in the great travelling exhibition. They will certainly be an inspiration and an incentive to do likewise in those areas which have changed but little.

ADELAIDE CAMERA CLUB

An interesting and informative lecture by Mr. F. White, A.R.P.S., on the subject of sensitized materials was heard by approximately fifty members on the occasion of Feb. 17 meeting. Mr. White presented his lecture in simple and non-technical terms, included both slides and a motion picture to illustrate points in his talk, and at the conclusion touched briefly on the pros and cons of warm-toned development on chloro-bromide papers.

The February outing was held at Aldinga Beach with about thirty members and friends in attendance. The weather, doubtful in the morning, cleared in the afternoon, and a pleasant day was had by all.

Competition highlight on Mar. 3 was the excellent showing by B Grade, sixteen of the twenty-one prints exhibited being by B Grade members. The quality in every case was excellent, a grand pointer for the future, and perhaps a direct result of the President's appeal a short time ago for more active participation by members. Awards in A Grade were made to Messrs. Hunter and Bearce, and in B Grade to Messrs. MacDonald, Sealey, Cann and Hobden. The criticism was in the hands of Messrs. Gibson and J. Windle, under the guidance of Mr. M. Hunter. E.W.S.

WESTERN AUSTRALIAN CAMERA CLUB INC.

The club held its February meeting on Feb. 26 at Bacton House, 723 Hay Street, Perth. *Beach Belle* was the photographic subject for the evening and points awarded were: 1, E. Roche; 2, F. Ritchie; 3, D. Jukes. D. Jukes and W. Angove criticised the prints.

The twenty-five prints selected by the judges, Messrs. J. Sunter, E. Roche and R. E. Glasgow, for a club exhibition were then displayed for the approval of the members. These prints will be displayed in Kodak's Gallery, and, as the work is of a very high standard, a good impression of the club's activities should be made on all who view them. Mr. R. E. Glasgow was requested to give a criticism of the prints selected for the exhibition. His remarks were very interesting and most instructive. The three judges were warmly thanked for the trouble they had taken in handling and judging the exhibition prints.

The President was fortunate in being able to secure larger premises for our meetings in Cremorne Arcade, Hay Street, Perth, and it was decided to hold our future meetings there.

A.M.P.

Review of Contest Entries

NOTE: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

NUMBER OF ENTRIES .. .	133
(A/S 30, B/S 56, A/O 10, B/O 37)	
NUMBER OF COMPETITORS .. .	64
NUMBER OF NEW COMPETITORS .. .	9
NUMBER OF PRIZE AWARDS .. .	19

P.A., Yetholme.—Welcome to the contest. Your print shows very fair contact quality but as a subject it is rather general; with views of this type it is advisable to develop some good foreground interest.

D.G.A., Glenelg.—Welcome to the contest and congratulations on a nice little print with pleasant artistic feeling. Under the circumstances, a degree of under-exposure would be unavoidable.

K.L.A., Paddington.—Entry shows very nice print quality but arrangement very scattered considered as a composition. In a picture of this type, it is the reflection portion that seems to be the more interesting—is there more of this area on your negative?

S.G.A., Toowoomba.—We like your strong approach but both prints are rather on the hard side—we believe that you should strive for a wider range of middle tones.

D.L.B., Harbord.—Night photography subject had possibilities. The weakness is the lack of general illumination; in similar types of subjects this element can be usefully contributed by working at late dusk or by partial moonlight.

B.C.B., West Hobart.—Glad to hear from you after the lapse of six years. The waterfront scene embodied some novelty of approach but there appears to be no particular reason for the over-diffusion. For your album make a sharper print and take a trim of about $1\frac{1}{2}$ " to the left.

C.R.B., Beecroft.—Set subject entry much too empty—would probably look alright in its natural colours. Advantage might also have been taken of the margin of the pool to provide a suitable leading line.

J.E.B., Buranda.—All four set subject entries possessed interesting possibilities. The pelican picture is the best but the weakness here is the scattered nature of the grouping of the birds—the print quality is first-rate. The oyster subject might come next but these small shells require photography at much more closer quarters if any real degree of textural interest is to be obtained. The approach to the old skiff subject was rather too straight-on; this is the type of subject for which viewpoint must be most carefully studied if the best results are to be obtained. "Anchorage" is too general and repetitive. However, we like your outlook and believe you will develop with closer study, particularly with regard to camera approach.

I.H.C., Hamilton.—The dam subject is the better of your two but despite its very effective tonal range it remains the commercial or engineering record. Somewhat similar remarks apply to the lobster cage subject, which includes far too much distracting detail. Of the two versions of the beach subject, "Weather Permitting" is the better; in the other version, the skiff is too far away and also one wonders what the spade is doing in the arrangement.

F.T.C., Narembeen.—The waterfront subject is the better of your two but treatment is on the hard side; for a dark close-up of this type an exposure of 1/60 sec. at f/8 with a K2 filter (unnecessary?) is far too short. Lighting conditions were unsuitable for "High and Dry," as the interest here would mainly be in the tonal range and texture of the boats, but these are here treated in semi-silhouette style.

D.F.C., Franklin.—Set subject entry presented with very attractive print quality but includes rather too much of a good thing as regards arrangement. Matters would be simplified by trims of an inch off the right and say a couple of inches from left.

E.B.C., Balgowlah.—Award for "Misty Morning"—an attractive atmospheric result. In a quiet subject of this type the 'incidental' nature of the man playing with a dog seems rather foreign; just the dog sitting quietly to one side would have provided quite sufficient in the way of accent. The inclusion of the heavy tree trunk down the left margin hardly seems necessary.

J.C., Goulburn.—Bridge subject is the better of your two but of course this is an old favourite in contest circles. The fountain subject is more in colour appeal, though an alternative would have been a semi-silhouette treatment.

R.F.C., South Hurstville.—Of your three we prefer "Old Paddle Boat," though this is weakened by a degree of under-exposure or perhaps too dark a print. Treatment of "Junk Heap" rather contrasty; lighting conditions were unfavourable and the tide running too strongly to permit of interesting reflections. Technique was not up to the mark in the glassware subject; absolute sharpness is essential in this class of work.

E.G.C., North Brighton.—Of your trio we prefer the wave subject; it represents a good result from slight material. "Sunlight and Shadows" is rather on the empty side; this is in the absence of colour and movement. "Shipmates" is mainly back views and really offered very little.

E.B.C., Trundle.—Rather a mixed bag in this month. "Roping the Load" is the most novel as it caught the rope in an interesting arrangement. "Light and Shade" had possibilities but suffers from overmuch of a good thing; you might like to try this again, concentrating on merely a portion of the material. Please to see an enlarged version of "Ready for the Dip." "Such Fun" principally of family appeal.

A.K.D., Lindfield.—HC for the yachting subject which shows a nice feeling of light and shade though overmuch recourse to local reduction. "Yamba Backwater" is quaint; interest could be concentrated by drastic trimming. A 2" trim from the left of the boat subject would help to establish a better semi-circular composition.

D.N.D., Haberfield.—HC for the yachting subject mainly on the grounds of very nice print quality; as a subject, one of the over-popular ones. "Enchanted Lake" is mainly of souvenir interest, though we appreciate your excellent framing.

L.J.D., Plympton.—Award for "Anchor and Rope" on textural grounds but the treatment is on the heavy side.

G.L.E., East Brighton.—Full marks for substantially improved print quality this month. Both of the waterfront entries are effectively handled along regular lines. "Ready for Loading" had possibilities in the way of selecting individual portions of the load together with suitable figure interest rather than embracing the entire wharf.

A.E., East Brighton.—"The Departure" shows good tonal quality and camera viewpoint but, as presented, it is too much of a jumble. Drastic trim from bottom plus slight trims from left and right would help to rectify this weakness.

F.L.E., Narramine.—All three entries show a progressive outlook. "On the Slipway" is perhaps the best but we should have liked to see the figure brought around to the intersection of thirds on the left and at the same time disentangled from the slipway. The beach subject possesses pleasant atmosphere but, in the absence of a suitable accent, remains somewhat empty. "Outside News" is one of those subjects that needs the title to carry its point; apart from that, it is not very strong in appeal.

F.J.P.E., Richmond.—We are wondering whether the glossy paper suits atmospheric subjects of the type you have submitted. "Rainy Interlude" is perhaps the best thanks to its good single motive, but a substantial trim from the top would improve. "Sabbath Calm" is repetitive and in consequence, weak as a composition. The figure rather spoils "The Grab" which introduces a somewhat incongruous human element.

M.F., Taylor's Arm.—Congratulations on the two listings. "Fantasy" is certainly unusual; its weakness is the clear-cut nature of the low cumulus; if this cloud has been printed-in we would suggest experimentation in the way of using a formation more in keeping with the motive. "Fishermen" is a good result from conventional material, thanks to its crisp, etching-like treatment.

R.J.F., Birkenhead.—Welcome to the contest and congratulations on very fair technique generally. Pictorially the subjects selected did not offer you a great deal. "Veteran Gums" is easily the best but somewhat accented control measures would be necessary if you are to have any degree of simplicity. In pictorial photography, some degree of unity of motive is desirable and this is impossible in subjects such as "Country Track." Subjects like "Silhouette" need foreground interest of definitely appealing type rather than just trunks of trees. We strongly recommend a careful study of the best available current work.

V.F., Elsternwick.—Congratulations on very fair enlargements for a thirteen-year-old lad. "Well Secured" is the best but, unfortunately, this is one of the over-familiar topics in the contest. The other subject is all right as far as it goes but not very strong in general appeal. You are certainly doing very well with your Kodak Retina Ia.

K.A.F., Croydon Park.—Prize award for "Architecture," mainly for its tonal appeal and general arrangement—needs some accent to hold our interest.

H.T.C.F., Manly Vale.—All three are valiant efforts to make the most of unpromising material but local control has been over-employed. This is not quite so noticeable in "River's End" which represents a pleasing impression of the area, though we would have preferred to see the scene without the second boat as this would have made it possible for the line of froth to enter exactly at the corner. In the other HC print interest is very scattered; perhaps by waiting for a few moments the figures might have assumed a more interesting grouping. In "Woronora" the light and shade have been well emphasised but, considered as an arrangement, the various elements do not hang together very well in association.

B.L.G., Ashfield.—Welcome to the contest and congratulations on three listings at first appearance. "Participation" is easily the best thanks to the good animation on all concerned, though we believe interest could be concentrated by some all-round trimming. The other two are very nice prints but mainly on the record side, there being no particular pictorial message. Print quality is excellent.

J.P.G., Sunshine.—The child study is the best of your trio although this appears to suffer from over-much diffusion. "National Memorial" is also somewhat confused and the print on the contrasty side—you should be able to get a better result from this negative. We rather liked the arrangement of "Canberra Skyline" but feel that the foreground has been cut rather close; apart from that, a more definite cloud formation would have been helpful.

J.R.G., Hampton.—Welcome to the contest and hearty congratulations on award at first appearance. Your "Massive Doorway" is very nicely handled.

B.H., Belmore.—Welcome to the contest. Your subject had definite possibilities but these were weakened by the dull lighting conditions prevailing at the time; you might do better on more contrasty grade paper. At the same time you should do something about that little rectangle of white sky.

J.A.H., Turner.—Prize award for a nice bright and unconventional garden study with figure interest. For your album take a trim of $1\frac{1}{2}$ " from either side and tone down the scattered highlights in the leaves

F.P.H., Thornbury.—Both prints HC on general grounds. They show very attractive print quality and approach generally, but the subject matters are hardly strong enough to carry them into the award list. "Lonely Homestead" is the better of the two; perhaps it would be stronger with slight trims from top and foot. "Twin Mooring" seems to need some human accent to hold our interest.

E.G.I., Launceston.—Congratulations on the three HC's—these were principally gained by first-class print quality and attractive presentation; unfortunately the subject matters were hardly strong enough to take the prints into the award class. "Anchorage" is perhaps the best despite the over-popular nature of this subject matter; we believe it would be improved by a trim of about $2\frac{1}{2}$ " from the right. "Summer Evening" is more in colour vein and rather general; you might have done better by a greater degree of concentration on smaller areas. The park subject hardly needed the very prominent figure of the man; he would have been better say twenty-five paces ahead at the intersection of thirds.

J.H.J., Batlow.—HC for an interesting texture print of excellent tonal range. The dark round top of the bollard is rather eye-catching and a trim from the top (and from the sides) would assist in concentrating interest.

R.M.J., Lindfield.—Of the waterfront subjects we prefer "Departure" mainly on compositional grounds; technically, it is rather on the heavy side partly due to under-exposure, there being no need for the yellow filter. The other entry is mostly distracting, with such material as fence and parked cars; to save the day we suggest a trim of about 3" from the right and calling what remains "Wishful Thinking." The little light-house is nicely recorded but requires some additional interest if our attention is to be held.

R.M.K., Punchbowl.—The open-air portrait had possibilities but as shown there is too much emphasis on the towel. We suggest a stronger print with accent on the features, together with trims from foot and right. "Strength" also needs trimming as at present the breaking wave tends to be dominated by the mass of dark rock.

J.N.L., Regent.—"Wharf Workers" shows very nice print quality and definition but as a subject tends to be somewhat confused. Our only suggestion would be the elimination of the bottom couple of inches. Industrial subjects of this type are a problem if simplicity or unity is to be achieved.

F.L., Toorak.—"Evening Light" is one of the best of yours we have seen for some time; certainly, it is worthy of a better print. The other two waterfront subjects are very diffused and show numerous surface markings. The farm is on the heavy side and interest very scattered.

M.J.M., Mildura.—"Cactus Blossom" subject hardly a success owing to lack of lighting and weakness as regards depth of field. Apart from that, the appeal of these flowers is formal rather than decorative.

T.M., Cairns.—"Cook Boy" attracted notice for its human interest and attractive tonal range; apart from that we believe that he could have been more attractively posed. Nice print quality and arrangement generally are evidenced in "Pictorialist." However, one tends to pass over the beauty of the scene in trying to puzzle out the nature of the bridge foundations.

R.G.N., Hastings.—Welcome to the contest and congratulations on the first-rate technique and tonal range exhibited in your initial entries; on the other hand, considered as subjects, they are mainly of souvenir or tourist interest. We strongly recommend you to study the best available examples of current work with a view to developing your outlook generally.

N.O., Cardiff.—Congratulations on your excellent exit from "B" Grade. We are not quite sure whether the cow subject is pictorial, but at any rate it has plenty of impact and the print quality is superb. The other award print is more conventional but it embodies a pleasing rhythmic feeling while the birds provide a useful accent. "Boat Sheds" is novel—probably would have been more successful in colour.

H.W.P., Inglewood.—"Outward Bound" is the better of your set subject entries—has good action and superior print quality; the other one is rather on the empty side. The remaining print is hardly eligible as a set subject though quite satisfactory as a scene from every-day life.

A.P.P., Epping.—Your set subject entries though attractive technically are rather lacking in interest as wave pictures—perhaps you were attracted by the colour values. Of the open entries "The Mashed Potato" gained HC for novelty and technique; as an arrangement, it is on the formal side. "Timber Stack" is one of those over-popular subjects and any version must be good to attract attention nowadays; personally, we would like to see trims from either side towards a squarer format. As to the remaining print (tree shadows falling across a narrow bush track), we cannot quite make up our mind—one expects the track to be the most prominent part and yet one ends up by having the shadows the dominating element. As an arrangement it is generally satisfactory. We strongly recommend a close study of the best available current work with a view to developing your outlook.

A.C.R., Dickson.—HC for both entries. These are certainly novel pictures but they tend to rely on their titles for their success. That of the weird cloud formation is the better and this would probably score in a set subject for that purpose. The other print is rather "jumpy" owing to its scattered interest.

R.R., Moonee Ponds.—Full marks for an excellent showing this month, with all prints exhibiting first-rate technique and strong approach. Of the two rowing boat subjects "Hempen Bonds" is the better as an arrangement were it not for so much brightly lit material in the upper third. "River Moorings"

attracts mainly for its punch; personally, we would have liked to see a greater degree of unity in the cloud formation. "Jim" is certainly realistic.

J.R., Hazelwood Park.—"Sun at the Waterside" HC for first-rate print quality, but hardly novel as an arrangement. "Shipboard After Sunset" might have possibilities as an enlargement using the right-hand half only. Of the open entries "Overhead Bridge" is the best, subject to a half-inch trim from the right with a view to bringing the important lines to the foremost. "Limb of a Tree" is clever, but again closer trimming is required. The other two did not offer us a great deal.

D.M.S., Scone.—Hearty congratulations on the landscape picture—a very striking arrangement supported by excellent technique. The treatment of "Defiance" hardly seems dramatic enough either as regards the tree or the background. In the still-life picture the principal components are too central; beyond that we should certainly omit the cut glass as well as look around for more decorative floral material.

M.S., Garden Vale.—Ship's bridge subject is the best of yours—a very nice print though perhaps mainly in record vein. Interest is scattered in "Idle Sunday," the eye tending to oscillate between the figures, skiff and lobster pots. "Peaceful Pastures" looks like a promising area but on this occasion the horizontal elements were too much to the fore.

R.W.S., Albury.—"Tied-up" is above the average for this ever-popular subject thanks to its strong low-key treatment. The other version is along more conventional lines.

O.A.S., New Lambton.—Glad to hear from you again. Both subjects had possibilities but were difficult to handle from the compositional angle. The fishing subject is preferred, but we believe you had better let this go as a novelty picture using the bottom 4½" only rather than to permit the cloud element to dominate the situation. The other print has nice atmosphere but interest is too scattered.

E.F.S., Hampton.—Full marks for another excellent showing. The dog picture is certainly very striking but its impact would be improved by somewhat closer trimming. We are also doubtful about the wisdom of the sepia toning. The texture screen subject is interesting; generally speaking, we prefer to see these screens reserved for subjects of bolder style than the one you have selected—actually, this already possesses a substantial degree of textural interest of its own. We can't quite make up our mind about "Follow the Leader"; to our way of thinking it involves two motives with nothing in particular in common: it might have been a better proposition to keep the pattern and texture as the main idea and either the dog or child in much smaller proportions introduced by way of accent only. "Veronica" HC mainly on technical grounds.

J.K.S., Mildura.—Welcome to the contest and congratulations on very fair print quality. As a subject mainly in the record class, as there are so many varying elements calling for our attention.

M.J.W., Elmhurst.—"Pensive" is the better of your self-portraits, this being pleasantly unconventional; the other looks rather posed.

F.W.W., Auburn (Vic.).—Congratulations on an interesting little group secured with your Purma Special. "Operation Loading" is perhaps the best thanks to its appealing atmosphere. Next would come "Above the Deck"—this possesses some pattern interest. "Sky Line" is more of a cloud study, while "Down the Hatch" is mainly a record.

Editorial Notes

PRIZE LIST

CLASS A—SET SUBJECT

Second "Unemployed Anchor," R. Ritter.
Third "Danger Zone," E. G. Cubbins.
(Equal) "The Grab," F. J. P. Evans.
"Anchor and Rope," L. J. Dundon.
"Follow the Leader," E. F. Stringer.
Highly Commended : I. H. Caldwell, F. L. Elrington,
M. Farrawell, F. Lewis, F. P. Hion, A. C. Redpath,
R. Ritter (2), M. Sheppard (2), E. F. Stringer.

CLASS B—SET SUBJECT

First "Receding Waves," N. Ozolins.
Third "Fisherman's Haven," D. F. Clark.
(Equal) "Tied Up," R. W. Short.
"Along the Waterfront," B. L. Gibbons.
"Cook-boy, Trochus Lugger," T. Murray.
Highly Commended : Jess Bennett, A. K. Dietrich,
D. N. Dove, G. L. Ebbs, H. Furnell (2), B. L.
Gibbons* (2), E. G. Ion, Rosemary Johnson, J. H.
Johnston, R. G. Newell*, N. Ozolins, H. W. Parker,
J. Rogers, N. Youngman.

CLASS A—OPEN

First "The Place Where I Worship," E. F.
Stringer.
Second "Fantasy," M. Farrawell.
Third "Jim," R. Ritter.
Highly Commended : F. P. Hion, A. C. Redpath, E. F.
Stringer.

CLASS B—OPEN

First "I Just Wonder," N. Ozolins.
(Equal) "Myall and Maelstrom," D. M. Saunders.
Second "Tony," J. O. Henshaw.
(Equal) "Sunlit Rhythm," J. R. Goodrich.*
Third "Misty Morning," E. B. Cohen.
(Equal) "Architecture," K. A. Fox.
Highly Commended : Eunice B. Curr, R. J. Fenwick,*
J. P. Gleeson (2), E. G. Ion (2), T. Murray, A. Pinn,
J. Rogers, D. M. Saunders.

*Indicates new competitor.

NINE NEW COMPETITORS FOR APRIL

We extend a cordial welcome to newcomers D.G.A. (Glenelg),
P.A. (Yetholme), R.J.F. (Birkenhead), B.L.G. (Ashfield), J.R.G.
(Hampton), B.H. (Belmore), R.G.N. (Hastings), J.K.S. (Mildura),
F.W.W. (Auburn). This group was successful in gaining a
Second (Equal) and a Third (Equal) as well as a number of H.C.'s.

Review of Contest Entries

Continued from page 246

K.H.W., Strathfield.—Current entry shows a first-class technical result gained with your new equipment; but considered as a subject it is definitely in the record class with such a multiplicity of dissociated motives.

N.Y., Bondi.—HC for a well handled little pattern picture—one which is alright as far as it goes but seems to need some additional element if our interest is to be held.

CAPTION AND TECHNICAL DATA

Front Cover:

Portrait of a Gentleman, J. R. Adamson.—First (Equal), Class B, Open for January. Exp. 1/25, f/8, Super-XX, Grafex.

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AUSTRALIAN PORTFOLIO PHOTOGRAPHIC SOCIETY

The current issue of *The Lens* contains news of Circle activities, comments on members' individual techniques, and much chatty news in condensed form. The Editor is arranging a rally at Ballarat during Easter. Dr. Geoff Young is making a satisfactory recovery after his plane accident. Members are reminded of *The A.P.-R. Colour Slide Competition*.

From Mr. L. J. Dundon, of 20 Galway Avenue, Plympton, South Australia, who is the Hon. Secretary of the Colour Division, comes the announcement of the inauguration of the first International Colour Circle with the despatch to America of a set of slides and the receipt from America of a set of slides from the American team.

Members anxious to join the Colour Circle, whether in Australia or overseas, are requested to contact Mr. Dundon.

D.H.F.

VICTORIAN ASSOCIATION OF PHOTOGRAPHIC SOCIETIES

News Sheet No. 1 issued in January contains many items of interest, particularly to any society in Victoria whose objects include a provision relating to the advancement of photography. Any organisation desirous of joining should write to the Hon. Secretary, Mr. N. B. Crouch, 15 Denver Crescent, Elsternwick, Vic., for particulars. Cost of membership is thirty shillings per annum for organisations of less than twenty-five members and three pounds per annum for larger organisations.

Amongst many events scheduled for the future of the association, a notable occasion will be an International Exhibition to coincide with the Royal Visit in 1954. Future numbers of the *News Sheet* will be edited by well-known Melbourne Camera Club member Mr. E. R. Rotherham.

MACKAY PHOTOGRAPHIC SOCIETY

On Feb. 3 twenty-eight enthusiasts met in the Town Hall at Mackay and decided to form a club and call it the Mackay Photographic Society. Mr. A. L. Harpham was elected President, Mr. R. G. Breakwell Vice-President, and Mr. R. Ingham Secretary-Treasurer. It is intended to hold meetings every alternate Friday night and field days once a month.

The secretary would be very pleased to hear from any intending members.

R.I.

MOREE P. & A. SOCIETY

(Box 40, Moree 7N, N.S.W.)

ANNUAL SHOW

7th, 8th and 9th May, 1953

PHOTOGRAPHIC SECTION

(Open to all Amateur Competitors)

(1) Child Study. (2) Action Photograph (any subject).
(3) Landscape. (4) Coloured Print (any subject, any process).
(5) Portrait (First Prize, 15/-; Second Prize, 5/-).

Prizes: First, 7/-; 2nd, 2/- (unless otherwise stated).

Entry Fee: Non-members, 10 per cent. of prize money
competed for.

The Photographic Societies

Owing to the number of reports received this month it has been found necessary to hold over several items until the May issue.

CAMPSIE CAMERA CLUB

An outing has been arranged for Mch. 21—the day following the next club meeting. The area to be covered during the outing will be around either Camden, Cronulla Sandhills, or the Northern Beaches. There has been slight argument as to whether the excursion was to be a 'social' with photography thrown in, or a 'photographic' with society thrown out. As mentioned previously, the argument was slight, the only society will possibly be that between pairs of camera users trying to make a horse (or a beach girl) stand exactly in the intersection of the thirds of a viewfinder.

An advanced step by the Campsie Camera Club has been made to show people that photographic clubs, especially our own, are not exclusively constituted of groups specialising in the appreciation of Hogarth's Line of Beauty and other such formulae, but that we can be interested in a good quality snapshot, as opposed to a bad quality pictorial attempt.

Yes! the Campsie Camera Club is sponsoring a Snapshot Competition, the culminating point—the exhibition and awarding of prizes—to be held in the Croydon Park Presbyterian Hall on Sept. 26; a long way ahead but plenty of time to prepare.

There will be three sections: *Best Animal Study*, *Best Landscape Scene*, *Best Photo of a Person*. First prize in each section £1/1/- and free $6\frac{1}{2} \times 8\frac{1}{2}$ " enlargements of all prints submitted by the winner, and a year's free membership to the Campsie Camera Club. The other prizes have yet to be decided, but there will be many more. Entrance fee will be sixpence to cover four prints. The prints may be trade processed.

The next meetings will be held on Mch. 20 and Apl. 17, the competitions in the latter case to be *Hand-Coloured* and *Child Study Under Ten*. Those interested in the activities of the Campsie Camera Club are invited to communicate with Ken Fox (President), Tel. UJ4297. R.F.

APPRENTICE PHOTOGRAPHIC CLUB

The inaugural meeting for 1953 was held on Jan. 18 when fifty-six members were in attendance. The meeting was opened by Sgt. App. Webber, who addressed the club on keeping a high standard of work this year. He also discussed the reduction of the club membership to sixty as provided for in the Constitution. It was found that in the previous year the roll of ninety-four members could not all use the club facilities.

Flt./Sgt. Williams spoke on competitions for the year. The date for the first event was decided for Mch. 24, when an Open competition was scheduled. This will comprise subjects taken by members during

Christmas. A contribution of £1 was voted unanimously by club members to be used for books to form a library and to buy sensitised paper and chemicals for after-work and the treatment of enlargements. Four sheets of double weight paper are supplied to each member for every competition. The paper is bought by the club from contributions.

Meetings are held every month when a subscription of 2/- is taken for operating expenses. New members who have not done processing previously are to be instructed in the developing of films and contact printing; then they will learn enlarging. The more advanced members partake in the processing of colour enlargements by the Dye-Transfer and Colourform methods.

T.J.M.

GARDEN ISLAND CAMERA CIRCLE

On Mch. 4 the Garden Island Camera Circle held its monthly get-together at the Island. The monthly competition was Open and prints of a very high standard were judged by the Island's panel of judges. The placings of the competition were: *A Grade*—1, L. Friend ("Australian Landscape"); 2, B. Coupar ("Rustic Tranquility"); 3, L. Friend ("Storm Patrol"); HC, W. Glading ("Sea Gulls"). *B Grade*—HC, N. Whittaker.

After the judging had been concluded a constructive criticism of the prints in general was given by Mr. Phil Dean, Assistant Radiographer at Garden Island. Congratulations were offered to Mr. W. Glading on his winning a competition in a photographic magazine. When club business had been concluded a colour slide show of an extensive tour of Europe was presented by Mr. B. Coupar, and this brought to an end a most enjoyable evening for members and visitors.

J.F.H.

LISMORE CAMERA CLUB

The second meeting of the Lismore Camera Club was held on Feb. 2 at the Canberra Hotel, Lismore. The constitution of the Murwillumbah and Tweed Camera Club was read and adopted for the time being. Mr. Bonner was elected *President*; Mr. H. Green and Mr. C. Palmer were elected *Vice-Presidents*, and Mr. C. Burgess was elected *Secretary/Treasurer*. Fifteen members were present at the meeting.

The monthly meeting was held on Feb. 4 at the Town Tennis Club Rooms, and a lecture by a panel of Lismore photographic experts on various phases of photography was arranged for Feb. 9 to be followed by 'question time.'

For the purpose of arranging outings, a management committee was appointed consisting of seven members, and G. Green was appointed Publicity Officer for the club. The first outing to Boat Harbour will be in charge of Mr. Green.

The club has adopted three groupings for competition prints, namely: (a) Members who process and enlarge their own work. (b) Members who process their own work but do not enlarge prints. (c) Contact prints whether processed by members or otherwise. Provision has been made for promotions to higher grades and, incidentally, for demotion if a case should warrant such action.

Attendance at the meeting numbered fourteen, of whom four were new members. An interesting feature of the evening was a talk by Mr. Jack who was a member of the Lismore Camera Club of fifty years ago. His interesting reminiscences, supported by three pictures of fifty years ago, were well received.

C.W.B.

AUSTRALUCO CAMERA CLUB

Members of Australian Aluminium Company Pty. Ltd. Recreation Club who have recently formed the Australuco Camera Club at Granville, and who intend also to form a cine group, would be glad of any assistance established clubs could offer them by way of lectures or demonstrations. Notice of any important local exhibitions and events in the photographic world would be welcomed. The chairman is Mr. B. V. Clarke, whose address is Box 12, P.O., Granville, N.S.W.

Y.M.C.A. CAMERA CIRCLE

"Stereoscopic Photography" was the subject of a lecture on Feb. 12 by Mr. R. G. Robertson, B.A. Among the guests were many members of the Stereoscopic Society, of which Mr. Robertson is the Sydney representative. By use of blackboard sketches, colour slides and descriptions, which were frequently amusing as well as apt, the lecturer explained the principles of stereoscopy and demonstrated methods of making three-dimensional slides, not only with stereo cameras but with conventional single cameras and simple home-made apparatus. A description of viewing methods led to a demonstration of free-vision viewing during which a view of projected stereo images, without the use of spectacles or of a special screen, was given to that part of the audience which was seated sufficiently near to the axis of the projector lens.

The Circle will be holding its 9th Annual Photographic Exhibition in the Concert Hall of the Y.M.C.A., Pitt Street, Sydney, during May. Times for the Exhibition are: Friday, 22nd—12 noon to 6 p.m.; Saturday, 23rd—9 a.m. to 6 p.m., and Monday, 25th—12 noon to 11 p.m.

It has not yet been decided who will open the Exhibition. The Colour Slide Section will be judged by Mr. Howard Ashton. The monochrome section judges have not been appointed as yet, but their names will be announced in the May issue of *The A.P.-R.*

On the evening of Feb. 25, Mr. Christian, President of the Canberra Photographic Society came along to do the honours of judging the Annual Photographic Industries Trophy for *Four Diverse Subjects* which was won by L. Friend. The monthly competition *Portraits* was won by B. Staveley in *A Grade* and R. Westerly in *B Grade*. All members would like to thank Mr. Christian for an excellent job. J.A.M.



C. S. Christian (Canberra) judges a recent Y.M.C.A. Camera Circle monthly contest.

WOLLONGONG CAMERA CLUB

The meeting for February was held on the 9th at The Friendly Society's Hall, and opened punctually at 9.20 p.m., thanks to an untimely and very heavy rainstorm. Discussion centred mainly around new premises and the Crown Street outing for which final arrangements were made. Bob Jessop gave his show "So Was I," a selection of colour slides and photographs taken during his wanderings through life. An interesting performance! There was no competition, so there was no judge's summing up—and there was no supper. Perhaps the strange surroundings also contributed to this last most grievous lack.

The first of the planned mid-month meetings was held on the night of Feb. 23, again at The Friendly Society's Hall. The subject was the Tribute to Harold Cazeaux, that great "old timer" of Australian pictorial photography and worker for camera clubs. The slide talk was presented by Mr. Mortley, of Kodak Ltd. This was followed by a showing of Kodachromes from recent Kodak Salons which excited much comment and brought the evening to a close. P.L.L.

NEWCASTLE PHOTOGRAPHIC SOCIETY

On Feb. 10 members enjoyed a night with Mr. Keast Burke at the Kodak evening at Winn's Shortland Room when our visitor presented the slides and tape recordings of "The Nation's Tribute to Harold Cazeaux," which was held in Sydney on Oct. 27.

The Society drew its recent speakers from the N.S.W. South Coast and from Papua. From Port Kembla on Feb. 23 came Leo and Molly Lyons with a collection of Ektachromes, 16mm. Kodachromes and salon prints. From Port Moresby on March 9 came Mr. W. Fitness, the President of the Photographic Society of Papua. He demonstrated and discussed aspects of mounting. Leo and Molly discussed technical problems as they showed prints, transparencies and films. Much of their colour work was taken and processed during their 1951 tour of Africa.

Mr. Fitness demonstrated mounting by starch paste, cut-out, cut-out with border tint, and sunken mount processes. His sunken mount demonstration showed the simplicity of using a spoon handle to achieve an embossed mount effect on a print made with a broad margin.

The Society's open competition for March resulted:

On March 3 Mr. P. Ward, of Newcastle, demonstrated to the Colour Division of the Society the making of Dye Transfer colour prints. He showed samples of work at the various stages of the process.

The Society's Open competition for March resulted: *A Grade*—1, C. Collin; 2, E. J. Newell; 3, E. Norris. *B Grade*—1, P. Gurner; 2, G. Hurst; 3, J. Dwyer.

Members of the Society won most of the awards in the photographic section of Newcastle Show. Mr. Leo Lyons, who judged the section, made the following awards: *Landscape or Tree Study*—1, O. A. Sims; 2, E. J. Newell. *Seascape or River Scene*—1, W. H. McClung; 2, E. Norris. *Portrait or Child Study*—1, E. J. Newell (best print in show); 2, W. J. Murphy. *Newcastle Industry or Shipping*—1, C. Collin; 2, J. Wren. *Any Other Subject*—1, M. J. McNaughton; 2, N. Ozolins. *Most Unusual Photograph*—1, M. J. McNaughton; 2, C. Collin. *Enlargement with Contact Print Attached*—1, C. Collin; 2, J. Wren. *Local Class* (Six contact prints on one mount)—1, G. W. Walker; 2, D. Endean. W.H.M.C.

ST. GEORGE PHOTOGRAPHIC SOCIETY

The general meeting and election of officers for the forthcoming year was held on March 2. The following officers were elected: *President*, Mr. Challenger; *Vice-President*, Mr. Tunks; *Secretary*, Mr. C. Walker; *Asst. Secretary*, Mr. E. Jones; *Treasurer*, Mr. I. McAuley; *Publicity Officer*, Miss H. Sinclair; *Committee*, Messrs. Tunks, Bower, Warland and Marr. Mr. Challenger and Mr. Walker are to represent this club at the meeting dealing with the N.S.W. Council.

PROPOSED CLUB FOR SUTHERLAND

It is proposed to hold a meeting about the middle of April for the purpose of inaugurating a new Club to be known as Sutherland Shire Camera Club. All interested persons living within the area of the Shire, and in adjacent suburbs, are invited to contact Mr. M. Hind, of 12 Pine Street, Miranda, Tel. LB6366, as soon as possible.

THE STEREOSCOPIC SOCIETY

The Sydney members of the Society enjoyed a cruise upon the Harbour on Feb. 15 in the motor cruiser *Marcia* by courtesy of her owner, Mr. W. H. Beanham, who was the first member of the Society in Sydney. Starting at 8 a.m. from Sailor Bay, places visited included Roseville Bridge, The Spit, Athol Bay, where the boat was moored for lunch, then Ball's Head and Fig Tree Bridge. The clicking of shutters resounded throughout the vessel for almost eleven hours. As one member remarked, it was a strain to try to look pleasant for so long without a break.

At the next social evening it is hoped that all members will produce their photographic results from this outing. Even one-eyed photographs will be acceptable on this occasion only.

R.G.R.

KINGAROY PHOTOGRAPHIC CLUB

The January meeting was held in the Club Rooms, 192 Haly Street, Kingaroy. It was decided that the rooms be rented permanently; also that a constitution and rules be drawn up and that a contract be entered into with the owner of the rooms. It was also decided to obtain membership badges. The officers elected for the year were: *President*, H. F. Sama; *Vice-President*, D. O'Brien; *Secretary*, W. Smith; *Treasurer*, T. Holden; *Publicity Officer*, A. E. Eyres. Results of the January competition were: *A Grade*—1, P. Holden; 2, F. Sama; 3, A. E. Eyres. *B Grade*—1, D. O'Brien; 2, H. Jensen; 3, E. Eckart and W. Smith (equal).

Results of the *Treasure Hunt* held on Feb. 7 were: 1, W. Smith; 2, E. Eckart. Results of February competition were: *A Grade*—1, H. F. Sama; 2, T. Holden; 3, A. E. Eyres. *B Grade*—1, D. O'Brien; 2, E. Eckart; 3, W. Smith.

A.E.E.

BALLARAT CAMERA CLUB

At a well-attended meeting of the Ballarat Camera Club on Feb. 25, it was decided to accede to a request from the Healesville Camera Club to forward some prints for their exhibition (which, unfortunately clashes with our own) and also to send photographs for inclusion in a portfolio to be circulated by the Association of Photographic Societies of Victoria.

Club competitions were held over and business quickly dispensed with to allow photographs for the forthcoming exhibition to be viewed by the selection committee, and also for the judging of entries in the competition section.

The President thanked Mr. F. Duncan, a member of the club, for his generous donation and for dressing the timber procured for making stands on which to display the photographs. Thanks were also tendered



THE STEREOSCOPIC SOCIETY

(Above)

Whatever are they doing? Is it homage to a leader, or the mystery of a cult? No! they are members and guests of the Y.M.C.A. Camera Club practising free-vision stereo viewing at a lecture by R. G. Robertson on 12th February. Taken by the lecturer.

Data: Open flash, one PF14 bulb, two box Brownies, developed 30 minutes in D-23 (stereo pair).

(Below)

N.S.W. Section: Members and friends during their harbour cruise in the motor cruiser "Marcia" on 15th February.

A group of Eastern Suburbs Cameramateurs on a field trip at Centennial Park. One of the boys had some trouble reaching the hood of his reflex.

Photograph by Garry Thompson.



Mr. L. Evans for his work on the stands. The President, Mr. H. McConnell, and the Secretary, Mr. H. Richmond, have worked untiringly, and they saw their efforts bearing fruit when exhibition entries were opened and proved to number a little over 200. The prints are varied in subject and of excellent quality. The Show opened in the Alfred Hall during Begonia Festival Week, and 23,000 people went through in the first four days.

Entries in the competition section, though fewer in number, contained some very nice prints and in the Open first place was allotted to T. Murray of Edmonton, Queensland, for "Light of Morn." Two of our members, who also belong to the A.P.P.S., hastily claimed him as a fellow. The Floral section was won by W. E. Stringer of Ivanhoe, Victoria, with "Philadelphus." There was a disappointing lack of entries in the Junior section and the competition was abandoned; but the work of Gregory Shange was considered worthy and a consolation prize was allotted to him for "Evening at Pt. Campbell."

M.S.

THE PHOTOGRAPHIC SOCIETY OF VICTORIA

A gathering of some sixty-five members and visitors viewed a most interesting series of colour transparencies at the Radio Theatre on Feb. 20 when Mr. Lindsay Watson screened Kodasides taken during a sojourn in the United States of America last year. The special interest in these was that most of them were taken through a Polaroid screen at varying degrees of suppression, demonstrating most effectively the value of such a screen in eliminating unwanted reflection and glare and in cutting haze arising from humidity and smoke. Views of New York taken without and with a Polaroid screen provided very striking comparisons, the latter showing amazing crispness and clarity right through to the horizon.

Another interesting evening was spent on Mch. 5 at the club room when about eighty members and visitors discussed the month's competition prints, viewed the screening of transparencies in the colour competition, and watched an interesting demonstration of photographic optics arranged by Mr. Will Gallagher. First placings in the colour competition were awarded to Miss M. Fraser for a beautiful set of views of Lord Howe Island, and to Mr. E. W. Wills for a very pleasing landscape with river foreground.

Especially interesting items have been arranged for the meeting at 109 Flinders Lane on May 7, when Mr. E. McBride will demonstrate copying technique, and for the Radio School on Friday, May 15, when Miss Ina Watson will screen colour slides taken on a trip to Ayers Rock, "The Biggest Monolith in the World." Visitors are cordially invited to attend these and all other meetings.

E.R.C.

EASTERN SUBURBS CAMERAMATEURS

Our meeting of Feb. 11 opened the Kodak Beginners' Lectures, the first of which was a lantern slide explanation of the history of photography, development of the camera, and its applications. This proved to be a most enlightening evening and members were surprised to learn that their chosen hobby could be traced back as far as Aristotle's observations on the camera obscura. The lecture, very ably presented by Mr. B. Townsend, brought to members a fuller realisation of the debt we owe to the early pioneers of photography in making the game so much easier for us. A very interesting and comprehensive programme covering the next three months was then announced, and it is obvious that we are in for an absorbing group of meetings. Membership at this meeting rose to thirty-two.

We met again on Feb. 25 and heard the second Kodak Lecture on *Action of the Developer and Fixing Bath*, accompanied by a short but amazing film on the same subject. Mr. B. Townsend then judged our second Open Competition, the prints being displayed on portable print racks, the design of which we are thinking of patenting. The structure is quickly assembled and very light in weight, being mainly composed of aluminium recessed cover strip. Six new members brought the membership to thirty-eight. Competition award winners were: A Grade—1, G. Thompson; 2, K. Aston; 3, G. Noble; HC, G. Thompson. B Grade—1, E. Jones; 2, W. Tomsett; 3, K. Whithy; HC, A. Delaney.

A very happy afternoon was spent in nearby Centennial Park on Sunday, Mch. 1, when a group of twenty-five members and their families met for the club's first field outing. Centennial Park abounds in photographic material and members were reluctant to leave till the sun was almost out of sight; even at this stage some 'eager beavers' were setting up for silhouettes. The club is rapidly outgrowing its present meeting quarters, and still looking for new members, particularly some more ladies to join the existing group of four.

MELBOURNE CAMERA CLUB

The February programme got the Melbourne Camera Club away to a good start for 1953.

On Feb. 5 Warrant Officer McNamara showed the club some films—two in particular were of considerable interest. One on the Amazon River (a Disney Production) and the other which showed some of the many applications of the camera in the modern world, were much appreciated. On the 12th H. Cleveland and L. Hawke gave a talk on the *Perfect Negative and the Perfect Print*. H. Cleveland discussed the negative, while L. Hawke treated print making

and stressed the need of securing print quality. On the evening of the 19th several club members showed and discussed one of their favourite prints. Among those who spoke were Messrs. Cleveland, Williams, Andrews, Mullumby, Crouch, Patton, Hawke, Rotherham, Scott, and S. Harrison (who gave some startling information on how he obtained his negative and made his print—he used really original methods). On the 26th the first of the monthly competitions of 1953 was held and Mr. T. Scott had a difficult task in selecting the winners. His final selections were: *A Grade*, W. Broadhead; *B Grade*, D. Stebbings. All groups reported successful meetings.

The April programme is as follows: 2nd, Informal Meeting; 6th, Portrait Group, *Portrait Competition*; 9th, One-Man-Show and Talk, *Nature Photography*, Mr. E. R. Rotherham; 13th, Pictorial Group, *Print Criticism*; 14th Stereo Group, *Anso Color Processing*, Mr. Kinley; 16th, *Forty Years of Photography*, Mr. Van de Velde, *Closing date for entries for First House Exhibition*; 20th, Colour Group, *Colour and Composition*; 23rd, Monthly competition, *Open Subject*, monthly general meeting; 26th, Outing, Mt. Macedon; 27th, Technical Group, *Printing and Enlarging*; 28th, Leica Group, *Available Light Photography*; 30th, Practical Demonstration, *Print Finishing, Oil Reinforcement, Mounting*.

Visitors are always welcome and all club members, professional and amateur, are only too pleased to offer a helping hand. The club meets every Thursday evening on the second floor, 123 Little Collins Street. Visitors will also be welcome at any Group meeting.

E.R.R.

KODAK CAMERA CLUB

The Club is slowly but surely growing, and all members feel that we are at last getting somewhere. We have had a few changes in regard to the rules of our print competitions. Instead of having the members judge the prints, we now have three independent judges, namely: Messrs. G. Collins, Abbotsford, E. Merton, Collins Street, and G. Green, Colour Print Service, Abbotsford. We have also appointed an *Art Committee* consisting of Messrs. J. Kroef, F. Atkins and B. Stewart who have graded the members and who will check all prints that may be submitted for inter-club competitions.

The meeting of Feb. 25 was indeed a very happy occasion for all members, particularly Mr. F. Atkins who had submitted two Flexichrome prints in Section II of the 18th Kodak International Salon of Photography, for he had achieved the honour of winning the McGhee award for the print "*La Cruche d'Automne*" and a certificate for the print "*Le Polisson*." Mr. E. J. Rouse, Chairman of Directors of Kodak, attended the meeting and presented Mr. F. Atkins with a silver salver, the prize for *La Cruche d'Automne*. Mr. Merton then took over the meeting and gave us a very interesting and helpful talk on composition, which all members enjoyed.

C.W.B.

HEALESVILLE (VIC.) CAMERA CLUB

On Feb. 22 the club staged a seaside picnic outing to Rickett's Point which was highly successful from both photographic and social aspects. As so often happens on photographic outings, cloud arrangements went hay-wire, as there was only a narrow band which rested on the horizon all day. However, the weather was delightful and some very good shots have emerged.

The current fixture is the club's Second Annual Members' and Invitation Exhibition. The show is open for day and evening sessions and attracts a great amount of interest amongst local residents and holiday week-enders. No charge is made for admission but a donation box is conveniently placed at the exit side of the doorway. Although no pictures are shown up there, many viewers suddenly display an intense interest in the ceiling on the way out.

The exhibits comprise a magnificent collection from various Melbourne, provincial and country clubs, as well as a fine lot of *A.P.-R.* prizewinners and the E. R. Robertson One-Man-Show, for both of which we are exceedingly grateful to Kodak Ltd. The club's Annual Competition prints are also displayed prior to being sent away for judging.

The February meeting featured talks by President Elton Fox and Secretary Fred Roberts on *Seascapes and Landscapes*, and a showing of lantern slides illustrating those subjects. The club will heartily welcome any residents of surrounding districts or visitors to any meeting on the first Friday of each month or outing on the second following Sunday. F.R.



18th KODAK

INTERNATIONAL SALON

Mr. E. J. Rouse presenting the
J. E. McGhee Award (for excellence in pictorial colour printing)
to Mr. F. Atkins.

The 'Last Page'

THE B. O. HOLTERMANN EXHIBITION OPENS

This display of Australian life and scenes as photographed over the period 1871-1876 by photographers Beaufoy Merlin and Charles Bayliss, was duly opened as scheduled last month. Owing to the magnitude of the collection, it was shown simultaneously in practically unduplicated sections in the Mitchell Library, Sydney, and The Public Library, Melbourne, and also in the Kodak Salon Galleries in both Sydney and Melbourne.

The negatives comprising the collection had been graciously donated to The Mitchell Library by Bernhard Holtermann, the grandson of the sponsor, while the actual expense of enlarging and mounting the prints was defrayed by Kodak (Australasia) Pty. Ltd. The exhibition, incidentally, represented the culmination of the many years of historical research on the part of *The A.P.-R.**

*Other *A.P.-R.* Historical Features have included: 1943, Dr. Barker; 1947, H. C. Krull and H. G. Ponting; 1949, F. C. Krichauff, A. R. Fenton; 1950, Captain Sweet; 1952, Charles Kerr, J. W. Lindt, Harold Bradley and Harold Caenaeus. A number of other important coverages are in manuscript form and are awaiting publication in due course. On the other hand, much time has been spent on promising enquiries that proved fruitless in the end.

As visitors walked through the Galleries they came to realise that Holtermann must be ranked as one of the greatest sponsors of photography during the wet-plate period. The whole of the negatives in the collection were made by this process, which involved coating, exposing and processing on the spot all within a quarter of an hour. When it is considered that many of the negatives measure up to 18" x 22", whilst others are 5' 3" in length, the practical difficulties can well be imagined, especially in view of Australia's varied climatic conditions.

By current standards the smaller negatives are mostly dense and contrasty but nevertheless when printed on modern sensitized papers such as Kodak Bromide G1, were productive of prints of excellent tonal range. Also on display were some of the original prints made on albumen paper.

The *carte-de-visite* series (3½" x 4") was almost universally capable of four or five times enlargement, while sections of selected negatives yielded excellent prints at from eight to fifteen diameters. In the actual exhibition, the *carte-de-visite* series could be recognised by the fact that the prints had been slightly sepia-toned—this partly for identification and partly with a view to maintaining the characteristic albumen print association of the period.

Visitors to the Exhibition were pleasantly surprised to find that the majority of the prints displayed were titled and dated. Credit for this very substantial achievement also goes to the editorial staff of *The A.P.-R.* When the negatives were found there was no form of catalogue or appended titles and practically the whole of the titling had been achieved by deduction or inspection of internal evidence. The prints exhibited represent only a fraction of the actual collection and it would appear as though there is considerably more work to be done before it can be stated that the whole collection is fully catalogued and titled.



Scenes at the Press Preview in Sydney, Feb. 27, 1953.

It was a particularly happy thought when on the evening of March 17 the Mitchell Librarian invited to a private view in The Dixson Gallery all those associated with "the photography, sponsorship, donation and presentation of the Holtermann Collection." The occasion provided a pleasant opportunity for the mutual introduction of a number of families who had previously been only names to each other. It was also rather a strange one when the departing guests were heard to say: "Good evening, Mr. Holtermann"; "Goodnight, Mrs. Merlin"; and "We shall see you again, Mr. Bayliss."

CORRECTION

In the February, 1953, issue (page 78) it was stated that J. E. Shepherd (Hobart) had gained a *Certificate* in the 18th Kodak International. It now appears that this should have read *Bronze Medal*.

In the March issue of the A.G.E. staff magazine *Hotpoint*, we note a reference to the fact that the Camera Club at the A.G.E., Auburn (N.S.W.) Works is 'still going strong.'

It was good to notice that seven acceptances were gained by Australia in the *Singapore Art Society's Fourth Open*, viz.: Carney, J. P., A.R.P.S., A.P.S.A. (*Gum Trees*); Grant-Thomson, G., A.R.P.S. (*Mother and Baby Koala and Frogmouth on a Dead Branch*); Rotherham, E. R. (*Tawny Frogmouth on its Nest and Southern Blue-tongued Lizard*); Yakavenko, Ivan (Tas.) (*Alert and Mirth*).

The catalogue states that entries for the 5th *Open* Exhibition close on 8th January, 1954.

We have received a few advance entry forms in respect of two important forthcoming exhibitions:

The 44th London Salon of Photography (entries close 5th August, 1953).

The 91st Edinburgh International Exhibition of Pictorial Photography (entries close 7th July, 1953).

Copies of either form will be forwarded, while they last, on receipt of a stamped and addressed envelope.

Out-of-town visitors welcomed during March included B. Britt (Oakleigh) and R. S. Cooper (Temora).

Following on his judging assignment at the 1953 *Muswellbrook Exhibition of Photography*, the Editor spent two very pleasant days looking over the scenic beauties and industrial resources of the Muswellbrook-Scone area under the hospitable guidance of M. G. McCalman. Over the years the exhibition has reached a very high standard, thanks to committeeman M.G.M.'s most enthusiastic stewardship.

Legacy Club of Sydney has announced an important photographic competition, the prize list for which includes three Six-20 Kodak model "A" cameras with f/4.5 lenses and 4-speed shutters. Entries close on May 1st and the subjects for the competition are: A. Girl in Bathing Costume; B. Child Under Five Years; C. An Australian Scene. Descriptive leaflets and entry forms can be obtained from Kodak stores in Sydney and from *Legacy Office* (144 Castlereagh Street, Sydney).

Axel Poignant has returned to Sydney from his Arnhem Land Expedition. He tells us that this was photographically very successful and that some contributions to *The A.P.-R.* will be forthcoming in due course. Owing to local conditions in the Territory he was not able to send out his films by aboriginal messenger as had been first planned.

L. O'Brien, who is in charge of display at Kodak Store, Melbourne, recently gained a silver medal in a world-wide display competition organised by *Display World* (Cincinnati, U.S.A.). His entry was the Kodak display at the I.V.P. Congress last year, as illustrated in *The A.P.-R.* for Nov. 1952 (p. 699).

Incidentally, in forwarding the medal, the Editor of *Display World* stated that over 3000 entries were received in the contest.

Harold Cazneaux writes under date March 19th:

"I had a strong inkling that my family (mother and father) were in some way dovetailed into the past when Beaufoy Merlin was in business. It would be somewhere around 1870—before or after. Anyhow, I have now found proof that they *did* know him. The proof is a faded C.D.V. silver print showing an old cottage in Bourke Street, Surry Hills, the home of the Bentley family. It shows my grandmother and one of the Bentley sons standing on the verandah. On the back of this old print is the firm's name (American and Australasian Company, 324 George Street, Sydney), with number in pencil of the negative, No. 52246, and here is the exciting news. It is signed by pen by the man himself—Beaufoy Merlin—who must have given it to the Bentleys. Some years ago I sought out the old cottage—and I have my negative somewhere at home. It is the same cottage that is shown in Merlin's photograph—which I only came across a few hours ago amongst a pile of old-time pictures belonging to my mother and father."

Extract from the January, 1953, issue of the "R.P.S. Photographic Journal":

FIFTY YEARS OF MEMBERSHIP

On the eve of the Society's Centenary Year, the President sent, on behalf of all members of the Society, a personal message of greetings and good wishes to each of the following nineteen members who have completed fifty or more years of membership:

1899	Mr. T. Thorne Baker (Middlesex)
1892	Lt.-Col. G. A. Beazley (Jersey)
1902	Mr. A. W. W. Bartlett (Essex)
1898	Dr. E. G. Boon (Hampshire)
1896	Mr. Walter Burke (Sydney)
1900	Mr. C. P. Butler (Cambridge)
1899	Mr. H. Cookson (South Africa)
1891	Mr. J. E. D. Ezra (India)
1899	Mr. W. T. Greatbatch (Warwickshire)
1901	Mr. J. T. Griffin (London)
1901	Mr. W. G. Holman (London)
1895	Mr. J. O. Ince (Sussex)
1901	Dr. C. E. K. Mees (Rochester, N.Y., U.S.A.)
1895	Miss E. L. Moysey (Somerset)
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1900	Mr. W. M. Rouse (Gerrard's Cross)
1894	Mr. A. L. Spiller (Sussex)
1890	Mr. T. A. G. Strickland (Cambridge)

This is indeed a magnificent record of loyal and unselfish support for the purpose for which the Society was established—the advancement of photography and its applications, and the Society's warmest thanks are due to these members and to the many others who have records of membership nearly as long.

MUSWELLBROOK ANNUAL EXHIBITION OF PHOTOGRAPHY

AWARDS

Silver Medallion: C. L. Leslie (*John Alden as Shylock*).

Bronze Medallion: C. S. Christian (*Secret Treasure*).

Bronze Medallion: Ivan Yakavenko (*Scornful*).

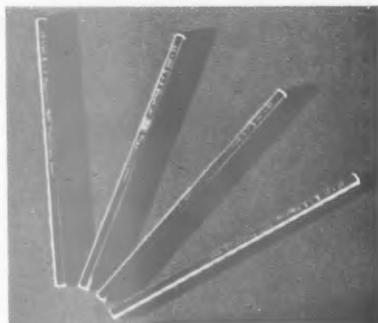
Certificates of Merit: Brian Davis (*With a Watchful Eye*); C. S. Christian (*Whither and Whence*); J. M. Joshua (*Spirit of Spring*); A. C. Redpath (*Merchant of Venice*); J. R. Adamson (*Portrait of a Gentleman*); O. A. Sims (*Companions*); C. L. Leslie (*Hillside Gums*); J. R. Adamson (*Shell Life*); Howard Hughes (*Sugar Glider*); R. Ritter (*First Draw*).



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No fear of damage to the delicate surface of your camera lens; you can depend on the velvety-soft texture of Austral Lens Cleaning Tissue to remove dust and smears, safely and quickly. Always wipe very lightly and with a circular motion. In book form of approximately 10 sheets, 3" by 3½". Recommended for use with Kodak Lens Cleaner. **Price 6d. each**

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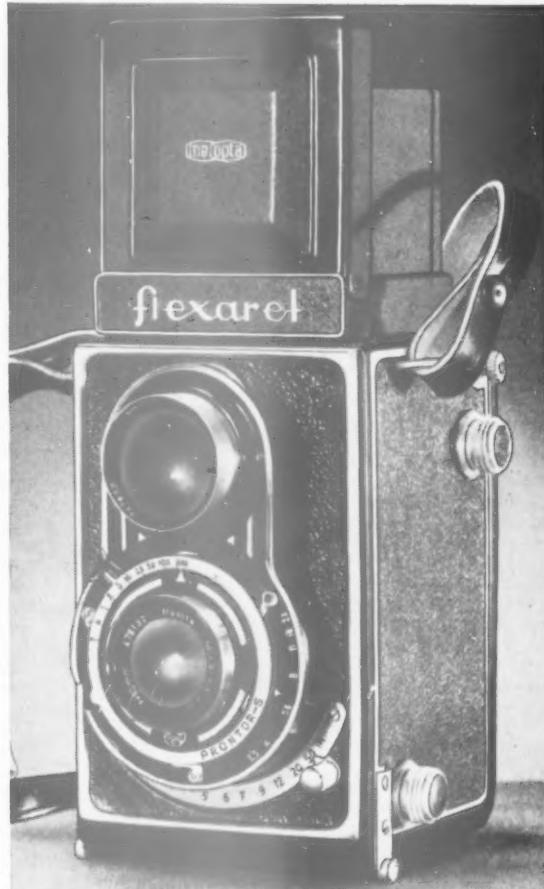
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820—Finetta, 24 x 36mm., f/5.6 lens, always-ready case	£6
823—Goldi, 16 on 127, f/4.5 lens, Vario shutter. Price	£9.15/-
830—Six-20 Kodak Jiffy, Twindar lens	£5.7/6
831—V.P. Kodak Special, f/4.5 lens, Diomatic shutter. Price	£9.15/-
833—Norca, 24 x 36mm., f/3.5 lens, synchronised, always-ready case	£13.7/6
841—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter. Price	£12.15/-
855—IA Pocker Kodak, f/7.9 lens	£6.17/6
862—Robot, 35mm., Radionar f/3.5 lens, synchronised, lens hood in leather case, always-ready case. Price	£53.10/-
200—Ensign Commando, Ensar f/3.5 lens, Epsilon shutter	£46.15/-
200—Ensign Auto-Range, Ensar f/4.5 lens, 8-speed shutter	£30
200—Six-20 Kodak "A", Anastar f/4.5 lens, 4-speed shutter	£14
200—Derlux, 16 on 127, f/3.5 lens, case	£14

KODAK STORE, 379 George Street, Sydney

CAMERAS

909—Flexaret II B, 2 $\frac{1}{4}$ " x 2 $\frac{1}{4}$ ", Meopta f/3.5 coated lens, Prontor S shutter, always-ready case	£30
766—Ensign Selfix 16-20, 1 $\frac{1}{2}$ " x 2 $\frac{1}{2}$ ", Xpres f/3.5 coated lens, 8-speed Epsilon shutter, always-ready case. Price	£24
947—Zeiss Ikon 512/16, 2 $\frac{1}{4}$ " x 2 $\frac{1}{4}$ ", Novar f/4.5 lens, 8-speed Kilo shutter	£12.10/-
906—Ensign Auto-Range, 2 $\frac{1}{4}$ " x 2 $\frac{1}{4}$, Ensar f/4.5 lens, 8-speed Epsilon shutter, coupled rangefinder. Price	£29.10/-
687—V.P. Exakt, Xenar f/2.8 lens, 1/25 to 1/1000 sec., slow speeds, always-ready case	£40
779—Robot, Xenon f/1.9 lens, 6-speed shutter, release, lens hood, filter, always-ready case. Price	£67.10/-
721—Six-16 Kodak Senior, 4 $\frac{1}{2}$ " x 2 $\frac{1}{2}$ ", K.A. f/6.3 lens, 3-speed shutter, case	£14
908—Six-20 Folding Brownie, 2 $\frac{1}{4}$ " x 3 $\frac{1}{4}$ ", meniscus lens, case	£4.10/-
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CINE

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764—Ombrux Exposure Meter, Model 2, case	£3
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782—Eumig 2x Telephoto	£10
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940—Tessar, 15cm., f/4.5, in focusing mount, £22.10/-	
941—Tele-Tessar, 25cm., f/6.3, lens cap	£33.10/-

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9508—Retina I, 24 x 36mm., f/3.5 Ektar lens, Compur-Rapid shutter, always-ready case	£16
9556—Voigtlander Vito, 24 x 36mm., Skopar f/3.5 lens, speeds 1 sec. to 1/500, always-ready case. Price	£18
9554—Kodak 35, f/3.5 coated lens, coupled rangefinder, speeds 1/10 sec. to 1/200, flash synchronised, always-ready case	£32.10/-
9552—Mens-Kim, 24 x 36mm., Cross f/2.8 coated lens, speeds 1/25 sec. to 1/200, always-ready case	£12
9551—Graflex, Model B, 3 $\frac{1}{4}$ " x 4 $\frac{1}{4}$ ", f/4.5 lens, 3 D.D. slides, F.P.A., leather case	£45
9539—Flexaret III, 2 $\frac{1}{4}$ " x 2 $\frac{1}{4}$ ", Mirar f/4.5 coated lens, speeds 1 sec. to 1/200, always-ready case	£35
9525—Voigtlander Bessa II, 2 $\frac{1}{4}$ " x 3 $\frac{1}{4}$ ", Skopar f/3.5 coated lens, speeds 1 sec. to 1/400 and B, always-ready case	£42.10/-
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9512—Agfa Billy Record, 2 $\frac{1}{4}$ " x 3 $\frac{1}{4}$ ", f/4.5 coated lens, speeds 1 sec. to 1/200 and B, leather case. Price	£12.10/-
9498—Voigtlander Vito, 24 x 36mm., Skopar f/4.5 coated lens, speeds 1 sec. to 1/500, always-ready case	£20
9492—Leica IIC, 24 x 36mm., Elmar f/3.5 coated lens, speeds 1 sec. to 1/500 and B, always-ready case. Price	£45

9490—Six-20 Kodak Duo, $1\frac{1}{2}'' \times 2\frac{1}{2}''$, f/4.5 lens, speeds 1 sec. to 1/300, B and T, leather case, £12.10/-
 9488—Kodak Signet, 24 x 36mm., Ektar f/3.5 coated lens, speeds 1/25 to 1/200 sec. and B, flash synchronised, always-ready case £45
 9480—Voigtlander Bessa II, $2\frac{1}{4}'' \times 3\frac{1}{4}''$, Heliar f/3.5 coated lens, speeds 1 sec. to 1/400 and B, always-ready case £48.10/-

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1797—Kodak 35, 24 x 36mm., K.A. f/3.5 lens, coupled rangefinder, always-ready case £43.10/-
 1796—Baltica, 24 x 36mm., Xenar f/3.5 lens, case, Paterson tank £25.10/-
 1782—Retina I, 24 x 36mm., Xenar f/3.5 lens, always-ready case, Weston Master II meter, £36.10/-
 1784—Goldi, $1\frac{1}{2}'' \times 2\frac{1}{2}''$, Xenar f/3.8 lens, Compur shutter £16
 1336—Retina II, 24 x 36mm., Ektar f/3.5 lens, red filter, always-ready case £49.10/-
 9343—Ensign Selfix 820, $2\frac{1}{4}'' \times 3\frac{1}{4}''$, Ross f/3.8 lens, Epsilon shutter £24
 1093—Zeiss Super Ikonta, $2\frac{1}{4}'' \times 2\frac{1}{4}''$, Tessar f/2.8 lens, coupled rangefinder, Compur-Rapid shutter, Price £52.10/-
 7115—Ciroflex, $2\frac{1}{4}'' \times 2\frac{1}{4}''$, Wollensak f/3.5 lens, Alphax shutter, always-ready case £33
 9039—Leica IIIC, 24 x 36mm., Elmar f/3.5 lens, supplementary lens, always-ready case, £89.10/-

9297—Rolleicord III, $2\frac{1}{4}'' \times 2\frac{1}{4}''$, Triotar f/3.5 lens, Compur shutter, always-ready case £45
 9353—V.P. Exakta, $1\frac{1}{2}'' \times 2\frac{1}{4}''$, Exaktar f/3.5 lens, always-ready case £31

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CAMERAS

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 887—Ensign Auto-Range, Ensar f/4.5 lens, coupled rangefinder £33.10/-
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 964—Ensign Selfix 420, Ensar f/4.5 lens, Compur shutter, leather case £14.10/-
 991—Flexaret III, Meopta f/3.5 lens, Prontor shutter with always-ready case £36
 1013—Ensign Ranger II, Ensar f/6.3 coated lens, 3-speed Trikon shutter £13.17.6
 1070—Ensign Ranger I, Ensar f/6.3 coated lens, 3-speed Trikon shutter £11.18.6
 1071—Ensign Selfix 16-20, Xpres f/3.5 coated lens, 8-speed shutter £24.17.6
 1080—Super Ikonta Model 530/2, $2\frac{1}{4}'' \times 3\frac{1}{4}''$, Tessar f/4.5 lens, always-ready case £38
 1094—Six-20 Folding Brownie, Meniscus lens, close-up lens £6.7.6
 1098—Six-20 Brownie "D", built-in portrait lens, Price £1.17.6
 1101—Six-20 Folding Brownie, Anaston f/6.3 lens, 2-speed Dakon shutter £7.10/-

The Third

Closes April 30th

"A.P.-R." Kodachrome Slide Contest

Details are as follows:

Transparencies will be judged by a panel from *The A.P.-R.* Editorial and Kodak Technical Services Staffs.

The contest is open to all amateurs (as specified in the normal *A.P.-R.* monthly contests). Up to twenty Kodachrome slides may be submitted by any one entrant. Entries are limited to standard 24 by 36mm. or 28 by 40 (Kodak Bantam) sizes.

Two Guineas will be awarded to each of the five best entries, while a further ten awards of One Guinea each will be made for the next ten selections. Not more than two prize orders will be awarded to any one competitor.

Closing date: April 30th, 1953. All entries to be addressed to *A.P.-R.* Kodachrome Contest, Box 2700, G.P.O., Sydney, preferably by registered post.

Rules:

(a) Each slide to be individually titled and to carry competitor's name.

(b) Each slide to be enclosed in an individual envelope endorsed as above (also address) and any technical details, together with return postage.

(c) Each mount to be thumb-marked for projection, *i.e.*, spot at bottom-left corner when correctly viewed in the hand.

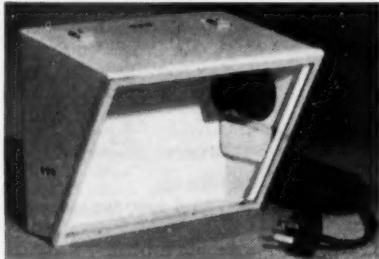
If possible, a public showing of the slides will be arranged.

It is planned to reproduce the five best slides in full colour in the *A.P.-R.* later in 1953.

The *A.P.-R.* reserves the right to duplicate the prizewinning slides, such duplicates to form the basis of a permanent collection.

All entries will remain the property of the competitor and will be returned as soon as possible after the contest has ended.

Extreme care will be exercised with all slides submitted, but no responsibility for loss or damage during transit or during the contest can be assumed by *A.P.-R.*



AUSTRAL SAFELIGHT LAMP

(Hanging or Wall Type)

Here is a new and handy darkroom aid facilitating your processing procedure as well as ensuring safe-light illumination that is *really safe*. This unit can hang from the ceiling or from overhead cupboards; alternatively, it can be attached to the wall by its built-in brackets. All ventilation outlets are baffled to ensure safety against light leaks. Complete with B.C. socket, flex, and 3-pin plug but without globe or safelight filter. Sturdily made of all-metal in two sizes: 5" by 7" and 8" by 10". Kodak Safelight Filters, in all series, are available separately.

Prices: Austral Safelight Lamp—
5" x 7", £4.10/-; 8" x 10", £4.11.1
Kodak Safelight Filters—
5" x 7", 8/4d.; 8" x 10", 9/10d.



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With this handy little device you can secure clean-cut edges on those cut-out mounts; or it can be used as a retouching knife for print finishing. The nibs have a razor-sharp cutting edge and will fit into the holder supplied or into an ordinary pen-holder. Outfit comprises twenty blades and one holder.

PRICE: 7/9



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Even flowing solutions eliminating air bells and streaks. Unusually wide latitude in the development of prints.

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This developer is packed in a novel way, enabling the photographer to make up:

1. A Supertine Grain Developer;
2. The necessary Replenisher; or
3. A NORMAL FINE GRAIN Developer which does not require an increase in exposure.

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Focal Universal M.Q. Developer

"Universal" in the true sense of the word—five developers can be made up just by diluting the stock solution: (1) High contrast developer stock solution, undiluted. (2) Normal dish developer for plates and films, one part stock solution, four parts of water. (3) Tank developer for plates and films, one part stock solution and ten parts of water. (4) Contact paper developer, one part stock solution and two to three parts of water. (5) Bromide paper developer, one part stock solution and four to five parts of water. Universal M.Q. Developer can be used for all contact and enlarging papers and all negatives other than fine grain. Size 1. Tin to make 10 oz. of concentrated solution. Price 3 7

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This Fixing Salt contains the necessary Hardener, is quick acting and suitable for films, plates and papers. Size 1. Tin to make 1 quart. Price 3 -

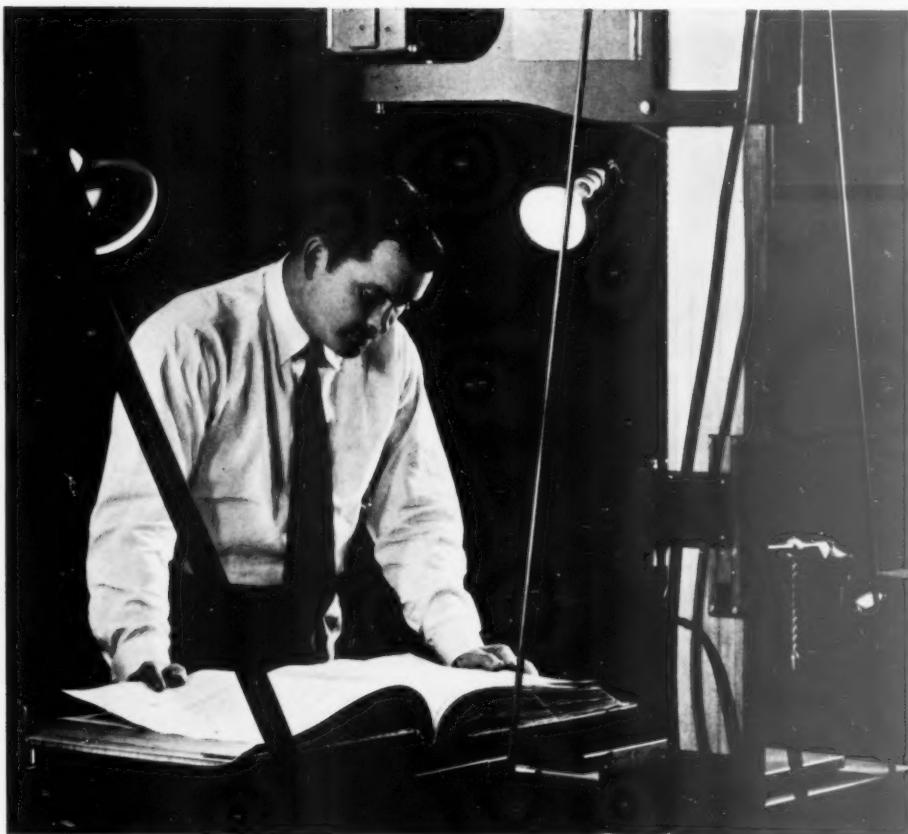
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